

KERAMIC STUDIO

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SYRACUSE, NEW YORK

December 1916



MERRY CHRISTMAS TO ALL!

And how do you like our Christmas number? We have never had a prouder moment in our editorial life than when we saw the material that was to go into this issue. It seems like the promise of a new lease of life, the kindly enthusiasm with which so many of our prominent decorators have taken hold with the editor of *Keramic Studio* to help keep the fire alive. And more yet is promised than what is already arranged for regularly, but we will not speak of that until it materializes. In the meantime we are going to make a great effort to keep up to the standard we have set in this issue and never look back, but always forward to still better things. We want to hear from you, how you like the new departments and which you find most helpful.

First there is the page of general art notes by Anita Gray Chandler. This is by way of keeping in touch with other arts and crafts so that ceramic workers will grow to realize that they are a part of the whole art movement, and to take a living interest in keeping abreast of the times. Miss Chandler will be glad to have you write her on any point. Then there are the specially edited pages. Tell us which you find the most helpful, so we can tell the editors your needs. They are the best sources of instruction to be found in the United States. Some of our page editors had not time to get everything prepared as they would wish. Few ceramic workers have had either the experience or the time to attempt editorial work, and it will be necessary for them to accustom themselves to the harness, but we are sure you will see a steady improvement in this respect. There are two or three more page editors to join the ranks who had not time to prepare anything for this issue.

The following letter from Miss Jeanne Stewart, who is to be one of the editors of the semi-naturalistic pages, will explain itself as well as the reason for other new features not appearing in this issue:

"I am unable to get up anything new into new *Studio*, just now on account of moving, so it would be best to leave my work out of December issue entirely, as I have nothing in the way of articles, notes, etc., to send on such short notice. Next month I can send something worth while. It is impossible to send material as I should like for this issue—but it will arrive for future numbers."

Yours very truly,

JEANNE M. STEWART.

Then our Beginners' Corner which Miss Bard is so thoughtfully editing, isn't it full of information? Can you make any helpful suggestions?

And how do you like our new table linen department? So much thought is being given now to the harmonizing of table furnishings that we know this will appeal to you all. Is there something special you wish to know along this line? If so, write to the editor, Miss Ehlers.

Do you not think we deserve your support and help in increasing the circulation of *Keramic Studio* so that we can do more and still better things for you? If each one of you would give a subscription to some artist friend for Christmas, we could immediately resume the second color supplement, which we have discontinued because the unfavorable war conditions precluded our using as good a color process for the second supplement as

we have always used for our regular supplement, thus making it unsatisfactory from an artistic standpoint. Or if each of you would get a new subscriber for us from among your acquaintances, we could afford this best color press for two supplements, instead of one. We would like to use much more color work in *Keramic Studio*, but it is very expensive and only your enthusiastic support would make it possible.

We would like to hear from you, too, whether you would like us to resume the department of pottery which we discontinued some time ago because we did not find enough interest to support it. More work is being done now in this line and possibly you would like it again. And how about the other crafts? We once ran a crafts department in *Keramic Studio*, but felt you were not quite ready for it. Perhaps now you are more interested. We wish *every one* who is interested in other arts or crafts than ceramics would write and tell us whether they would like us to add a crafts department. If there are enough to make it worth while we will start this department again. Of course, any added department would occupy *extra* pages. They would not take any of our regular space. Would you like a department of instruction in oils and water colors? Tell us what you would like. And if you all come enthusiastically to our *financial* support by sending new subscriptions you will find us quick to respond with added values in *Keramic Studio*. We want to avoid raising the subscription price of *Keramic Studio* if possible, and only your hearty support in getting new subscriptions will avert that necessity, since many even of the general magazines which appeal to a much larger circulation have found this necessary with the increase in cost of production. The field of *Keramic Studio*, being confined solely to workers in ceramics, is very limited, and we must have many more subscribers than we have to make it profitable to carry on the magazine at the present price.

We had hoped to issue a separate magazine for the use and education of the workers in the naturalistic, but in studying the situation we found not enough response from this section of the work to justify the added expense at this time. At the same time, understanding the necessity that many of our decorators are under, to cater to that part of the public which has not yet learned to appreciate the purely conventional, we have secured the help of several decorators who are willing to give you semi-naturalistic material for this purpose, although quite capable themselves of designing the purely conventional. We appreciate very much their support in this matter, because we realize from long experience that one can not expect the average student to make the abrupt change from purely naturalistic to the purely conventional.

✕ ✕

We hope to make a permanent feature of The Glass Decoration Department which we begin this month with Mrs. O'Neill's article. Will be glad to purchase designs for glass work with treatments in glass colors.

✕ ✕

The editor wishes to make her regular yearly offer of *Keramic Studio* publications or Robineau Porcelains in exchange for old collections of stamps for her son. If you have any such, please send for examination without waiting to write. They will be returned with cost of sending if unavailable.

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker at Arts and
Crafts may rest a bit and par-
take of refreshment.*

IF you do not believe there is plenty of opportunity for the woman who is "handy with her brush" read this list of things which are much in demand to-day provided they are well done. Not to mention a single one of the numerous hand-painted china articles that constantly are being made. We shall go down in history as a Painted Age.

| | | |
|----------------------------|------------------|---------------|
| Bed-room furniture | Flower pots | Hats |
| Mirror frames | Bird-cages | Evening gowns |
| Candle-sticks | Trinket-boxes | Slippers |
| Candle and lamp- shades | Telephone covers | Parasols |
| Tea-trays | Book racks | Fans |
| | Door holders | |

The sixth annual exhibition of the Corcoran Art Gallery will be held December 17, January 21. The prizes are especially tempting, to wit: First, \$2,000, with Corcoran gold medal; second, \$1,500 with Corcoran silver medal; third, \$1,000 with Corcoran bronze medal; fourth, \$500 with honorable mention. Is it any wonder that artists form the habit of exhibiting at the Corcoran Gallery? In the last five years more than 200,000 visitors have attended the shows. If you are in Washington between these dates stop and see the exhibit.

The American Artist's Committee of One Hundred, organized three weeks after the Great War began, for the purpose of raising funds to aid families of French soldier artists, has recently issued an appeal for additional contributions. A sum nearly approaching \$22,000 has already been collected. The committee's treasurer, W. B. Faxon, can be reached at 58 West Fifty-seventh Street, New York City.

The University of Pennsylvania a while ago received a consignment of priceless Chinese antiquities excavated by Dr. Carl Bishop during an archaeological prospecting tour for the University, in China and Japan. Great quantities of the treasures were found in caves once inhabited by the savage ancestors of the Chinese. Pottery bowls, basins, vases, jars, coffins, and even pottery and stone effigies which were buried with the master of the house, are some of the objects unearthed. The value of this find in relation to the history of ceramics is hard to estimate.

A fitting memorial to those who saved "women and children first" when the Titanic went down April 15, 1913, is soon to be erected in Washington. The statue itself, representing an heroic masculine figure with arms out-stretched in the form of the Crucifixion, was designed by Mrs. Harry Payne Whitney and executed by a sculptor of Quincy, Mass., Mr. John Horri-gan. It is carved from one block of reddish granite. Mrs.

Whitney first visited eight firms in Paris in an effort to have it cut in one piece but found none willing to attempt it.

A glance through the advertisements of any English art magazine will "bring the war home to you" in a new way. For instance here is one insert: "Studios to Let.—Large and small at reduced rents during the war. Apply (up to 4) to Caretaker, Stanley Studios, Park Walk, Chelsea, S. W." One number of *The Studio*, published at 44 Leicester Square, London, contains a photograph sent from the War Camp at Giessen, showing a number of prisoners at work before their easels. A letter from one of them explains, "We are about twenty men, of many various artistic talents and qualities, from theatrical scenic painters to 'Beaux Arts' painters." He who paints must paint.

An Autumn exhibition of Louis Raemaekers' cartoons at Copley Hall, Boston, created so much interest that it was prolonged week by week to admit the large numbers that wished to see it. The pictures were sold for the benefit of the Allied Relief Fund. Raemaekers is a native of Holland, who since the beginning of the war has used his facile pencil in behalf of the Allies. It is asserted that the Kaiser has set a price on his head should he enter German territory at any time. Mr. Raemaekers' rise to fame has been startling, to say the least. Francis Stopford, Editor of *Land and Water*, says of him, "Louis Raemaekers will stand out for all time as one of the supreme figures which the Great War has called into being." Those who have seen his work, whether in magazines, newspapers, or in exhibition will understand his claim to greatness. His drawings are utterly sincere, virile, penetrating, keen, with a lasting quality in every line.

Not long ago certain electrical companies of the United States offered \$2,200 in prizes for the best poster designs portraying Electricity. The contest was open to both men and women designers but it was supposed that the former would far offset the latter in numbers. However, of the 781 posters submitted, 352 were by women—nearly half the entire number. The figures of the awards are as follows: One-fourth the prizes won by women; one-half the designs deserving special diplomas executed by women; 64 of the 125 posters finally chosen for display in art clubs, public libraries, etc., the work of women. Surely here is encouragement for the feminine designer.

John Singer Sargent who is at present in Boston to superintend the installation of his great mural, *The Sermon on the Mount*, at the Public Library, is reported to have purchased a charming old home in Oxfordshire, England, for his use when he shall return to that country. This house, built in the early part of the seventeenth century for Sir Lawrence Tanfield, has been a favorite with sketch-artists for a long while.

In 1920 the tercentenary of the landing of the Pilgrims at Plymouth will be celebrated in New England, and observed with interest throughout the United States as an event of singular historic import. Plans are even now being proposed for a fitting form of celebration, and naturally differences of opinion are many. New Englanders in general seem to oppose a commercial demonstration such as a World's Fair or Exposition. Others object to a stupendous pageant as being out of keeping with the stern Puritanical dislike of "shows". Ralph Adams Cram, the eminent architect and author, speaking before the American Society of Colonial Families in Boston last October, launched his idea of an appropriate celebration. It is nothing less than the erection of a permanent Dream City which would be "half Venice, half Bruges"—the embodiment of the perfect expression of art. "I would like," said Mr. Cram, "to make that celebration a revelation of the eternal

(Continued on page 128)

KATHRYN E. CHERRY - - - - PAGE EDITOR
Marina Building, St. Louis, Mo.

ENAMELED BELLEEK VASE

Birds and Flowers in All Over Pattern

DIVIDE vase in four sections, make tracing of birds and medallion and trace on each section; then, the all over pattern of roses, daisies and leaves; do not trace in the small units; outline design in grey India ink lines.



The dark color on birds is Night Blue enamel, the bill is Purple Grey, back is Warm Grey E, tail is Grey Violet, the breast Silver Grey. The frame around birds is Chinese Blue. Now the border—The rose is Satsuma, the darkest color in rose is Warmest Pink, the dark dots are Amethyst, the leaves are Peacock Green, the daisy forms are Lavender, the circle forms are Celtic. Dark bands on vase, Night Blue. The light bands are Grey Violet. All stems are Oak Brown. Centers in flowers are Jersey Cream.



Full size section of center panel of Vase

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

TO KERAMIC STUDIO STUDENTS

COLOR is at once the joy and the despair of the artist who works for reproduction. Working out harmonious color combinations is one of the most fascinating phases of Art. But to suggest color schemes in cold type and with black and white illustrations for more or less inexperienced students to carry out, with the bewildering array of materials from which to choose, with no definite color nomenclature and no way of knowing the limitations of the individual workers, is another and a very discouraging proposition.

Anyone who has tried to fulfill this mission will recall letters from discouraged students whose efforts to follow the instructions have not been crowned with success. We are called upon to suggest how to counteract unfortunate results and we tear our hair and worry the grey matter for a possible solution. Most of the trouble comes from a lack of any fundamental knowledge of color—either from the chemical standpoint or that of harmonious color relations. Mineral colors have chemical affinities. There also are those which are antipathetic: a general understanding of these laws is a necessity to the successful ceramic artist. For the student using oil or water color the study of color harmony is sufficient. But the ceramic artist must go deeper into the subject and study the action of colors on each other in the fire; the temperature at which colors will develop; the quantity of the glazes of different wares; the nature and office of flux, etc. The pioneers in this field of art had to get most of their knowledge first hand, by actual experiment. Necessity makes students of us, and there is nothing which teaches so surely as failure, if one is wise enough to search for the cause.

The manufacturers have to-day reduced the necessity for experiment to a minimum and experienced teachers can save their students unhappy experiences through which they may have passed: but there are still many ambitious workers who are far from this practical assistance, and they must needs travel through the road of experience. The memory of early struggles should breed sympathy for the perplexed and isolated workers of to-day; those who are geographically removed from the practical help of the large studios. This need has been admirably met in the answers to correspondents column of this magazine. For those who have availed themselves of this opportunity questions have been answered and suggestions made in the most sympathetic and helpful spirit. Anyone who will take the pains to study this column regularly will find it a veritable gold mine of information and, if those who have back numbers of *Keramic Studio* will take the trouble to read over these columns, they are almost sure to find the solution of their individual problems. Comparatively few avail themselves of this privilege.

How often we hear remarks like this "I didn't care for *Keramic Studio* this month, did you?" "There wasn't anything in it worth copying," or "Oh, I'm not taking *Keramic Studio* this year, I don't care for so much conventional" and so on *ad infinitum*.

Friends and co-workers! did it ever occur to you that *Keramic Studio* is the only Art Magazine which caters to students, which supplements regular art instruction of the studios and Art Schools? Do you realize that it is the only Art Magazine worthy the name, which encourages or allows copying. Where in the whole realm of art can the ceramic student get so much inspiration and information, with the additional



President and Vice-President of the T. C. K. C.
Henrietta Barclay Paist Florence Huntington

advantage of further information through the correspondence column, and all for 40c. the copy?

Is it possible that we are never to grow away from the "picture book stage of understanding?" How many of us read the editorials and educational articles? How many avail themselves of the privilege of asking questions? *This privilege alone is worth the price of the magazine.* Do we fully appreciate the advantage of knowing from month to month what the rest of the ceramic world is doing; of keeping in touch with Exhibitions and seeing reproductions of the best work all over the country? Is it no advantage to know where to procure materials for our work from reliable dealers? Do we appreciate the advantage of an advertising medium which brings customer and dealer, teacher and pupil together? Can you imagine any degree of success without such an organ? Other art magazines do not cater to our craft; their advertising pages do not reach the rank and file of ceramic workers and their pages are rarely open to the ceramic artist except where some individual has achieved unusual honor or distinction.

We are already practically cut off from the Old World; our supplies are curtailed; we are thrown more and more on our own resources; we need to keep in touch with each other; how else can we do this except through just such a medium as *Keramic Studio*? Then think of the wisdom and patience required to satisfy the demands of two factions almost diametrically opposite in point of view. In making compromises the magazine has had to sacrifice its highest ideals and risk criti-



Unit No. 1

cism from the rest of the art world. And yet, with this handicap, what a tremendous force for good it has been, and the stride Ceramic Art has made under its guidance is best appreciated by those whose memory and experience date back to the early history of this craft. We ought to consider this magazine as a co-operative enterprise and the subscribers as shareholders. We need to take more stock in it. Let us try to appreciate more the cultural advantages of such a magazine and depend less on the illustrations for copying purposes. Let us strive to keep our place, so dearly bought, in the Art world and be worthy the respect of the Art workers in all departments. This we cannot do with a narrow personal point of view. What we need is more sincerity, more appreciation, more loyalty and a larger vision. We must be more democratic. We must be willing to share our magazine with others whose point of view differs from our own, hoping that time and experience will result in closer harmony of ideas and taste.

Let us make 1917 *Rally Year*. Concerted effort, with the good of the craft at heart cannot but result in good for the individual workers. Now all together!

K-E-R-A-M-I-C—*Keramic Studio!* *Har-mo-nee!*

ENAMELS FOR UNITS

No. 1—Flower—Dark Blue, outer edge a lighter Blue. Spots and stamens orange. Leaves and stems strong, rich Green No. 2.

No. 2—Flower Dark Blue. Large drop same. Stamens orange. Leaves and stem rich green. Spots next to center Turquoise Blue. Oval drops next, Turquoise Green. Outer dots deep Coral Red.

The units above in whole or in part will be found useful for repeats or medallions on various shapes. They are Persian in outline, brilliant in color and will make attractive decoration on white, ivory or grey grounds. They will be most effective on soft wares in high relief but may be used on hard glaze ware in low relief with hard glaze enamels.

HENRIETTA BARCLAY PAIST, *nee* WRIGHT

Adelaide Alsop Robineau

Mrs. Paist took up the decoration of china in 1889 and has worked continuously since, doing miniature and figure work as well as decoration on porcelain. She has not confined herself to the decoration of china but has applied her knowledge of design to pottery, leather, stenciling and wood block printing, and has also worked in the department of fine arts, using both water colors and oils.

Mrs. Paist is well known as a teacher in all the large cities of the West. She was for a number of years a prominent member of the old N. Y. S. K. A., being one of the first decorators to break away from the naturalistic. She received a medal in Chicago in 1896 for the best of 108 exhibits at the Old Western Decorating Works (National Exhibition), also an



Unit No. 2



Honorable Mention at the Paris International Exposition in 1900. She established the ceramic department in the St. Paul Institute of Art and conducted it for two years. At present she is trying, through her nonresident Course of Design to help and raise the standard of china decorating, and has clubs and individual workers scattered all over the States and Canada, one of her best workers being in the College of Honolulu. These Correspondence lessons have just been published in book form by the Ceramic Studio Publishing Co.

Mrs. Paist is President of the Twin City Ceramic Club, numbering fifteen active members and about the same number of associates. The interesting program of this Club for 1916-1917 is mentioned on Page 116.

Being specially interested in the problem of color, Mrs.

Paist is studying all the time to be able to present it in a practical and helpful way, preparing charts and other illustrations on a scale large enough to allow her to give illustrated talks to Clubs.

She has had associated with her in her St. Paul studio a student of her own, Miss Florence Huntington, who has also studied under Miss Reece in the Cincinnati Art School, and is for the third year assistant to Miss Cheney in the Design department of the Minneapolis School of Arts, and in charge of the ceramic department. Miss Huntington is strong in design and familiar with the technical part of china decorating. She has been particularly successful in handling enamels and acid etching. She is progressive and original and has received many local awards, also one of the Chicago Art Club prizes.



BELLEEK BOWL—ELISE W. TALLY

OUTLINES in black, bands in Green Gold. The three dark flowers $\frac{1}{2}$ Old Chinese Blue, $\frac{1}{2}$ Old Egyptian Turquoise. Touches at top of flowers Dark Yellow with darkest places Rhodian Red. Stems, $\frac{1}{2}$ Blue Green, $\frac{1}{2}$ Green No. 1. Leaves $\frac{1}{2}$ Old Egyptian Blue, $\frac{1}{2}$ Dark Blue, $\frac{1}{2}$ White with small dots in Dull Yellow. Small flowers in circle the same light blue as used on the big leaves, small leaves in the same dark blue as used in dark flowers, with

center Dark Yellow. The upright forms between circles: flowers, the same dark blue, leaves the same green as used on stems. Bands at top and base of bowl in Green Gold. The background space behind flower can be done with dots of Gold. The inside band: flowers the same dark blue, with leaves the same light blue, with touches of Dark Yellow and Rhodian Red with bands of Gold or Dark Blue.



GROUP OF AMERICAN GLASSWARE DECORATED BY LAURA HOLTZ O'NEILL

GLASS DECORATING

Laura Holtz O'Neill

THE first thing necessary for successful glass decorating is to get glass that will stand sufficient fire to develop the colors. For many years we have used for decorating imported glass, but since the war we must look to our own factories for the glass we wish to decorate. To this end a few weeks ago I wrote to a number of factories, with the result that many of them were booked ahead with all the orders they could fill for the year. From those who responded by sending circulars I selected and ordered enough to give the glass a thorough test, so that whatever information I might have to offer would be practical. All the glass herewith illustrated as well as the picture accompanying my next article is decorated on American glass. The factories and dealers from whom I secured my glass are wholesale, it would therefore be necessary to order in quantities or have some retail dealer do so.

I had beautiful pieces from the United States Glass Works from Tiffin, Ohio, some jewel and bonbon boxes in plain crystal, the sparkle of this was equal to imported glass. I also had several artistic pieces in colors, viz., amethyst, topaz and aurora, the latter having a ground glass effect with beautiful iridescence.

From the Cambridge Glass Works at Cambridge, Ohio, I received ebony glass in many beautiful shapes. Their optic line is clear and free from flaws.

At the Mutual China Company of Indianapolis, I found a great variety of pieces from American factories. I purchased a number of pieces and have found much delight in decorating and firing them. Among these were pieces from United States Glass Co., Bryce Bros., Central Glass Works and Westmoreland factory.

Having secured the pieces you wish to decorate get a simple outfit of glass colors. I would suggest for beginners the following: Ruby extra deep, Violet Purple, Best Red, Hair Brown, Yellow Brown, Mixing Yellow, Gold Yellow, Transparent Orange, Light Green, Dark Green, Outlining Black, Transparent Black, Celestial Blue, Peacock Blue, Rose Pink, Deep Carmine, and Special Soft Flux No. 2.

I usually add a little more flux to the colors, since I am using the American glass, as it insures a glaze in firing at a lower degree of heat.

After deciding upon your design, if the piece on which you are working has a large enough opening, your drawing can be held on the inside of the glass and the gold (for glass) outline be traced with either pen or red sable outlining brush. I mix the gold with Anise oil as it flows more freely and makes delicate lines. After this gold outline is dry the color can be painted in, being careful to avoid getting any color on your gold lines. If you feel uncertain about this, after your color dries it is well to retrace your gold lines and thereby save a second firing. For mixing my glass colors I use the same medium I use for china decorating.

There are beautiful lustres for glass. The Mother of Pearl and Iridescent Yellow are especially useful and attractive.

For the tinted and ebony glass Reusche's "Silver White" either alone or touched in places with brilliant enamels is very pleasing. You can now secure all colors of glass enamels; when I first did glass decorating nearly twenty years ago, in fact up to within the past two years, we used white glass enamel and colored it with glass colors. This is very satisfactory with blues, pinks, greens, yellows and violets, but the red was more difficult to control; it was not easy to get a uniformity of color in coral, but now that we can get the coral ready mixed this trouble is obviated.

When I use glass enamels I mix them with the same enamel medium I use for mixing china enamels, using only enough to make the enamel cling together, then thin with fresh turpentine (not fatty).

After floating on the enamels let stand over night before firing.

The two jugs, located in my illustration at either side, represent a background of water; in these I mixed white enamel, using very little in the darkest places and almost pure enamel in the high lights; it gives the effect of opaque water colors. When you have glass such as decanters, salt and peppers or slender necked vases it becomes necessary to draw on your design free hand, but in this day when we are doing all of our conventional work on china free hand it has prepared us for this rather more difficult work of free hand drawing on glass.

To give variety, instead of always using Roman Gold, occasionally make a piece in Liquid Bright Gold. The sparkling brilliancy of the glass kills much of the gaudiness of the "Liquid Bright Gold".

If it is a small design in rather fine lines it can be used on the glass without giving it any previous preparation. Where a good sized surface or very broad bands are to be done in Liquid Bright Gold, it is advisable to cover it with a sort of paste sizing that can be procured from dealers in glass supplies. Give this a light fire, it will shell off leaving a surface that will make the Liquid Bright Gold when applied and fired a richer, yellower color, almost like a Matt Gold.

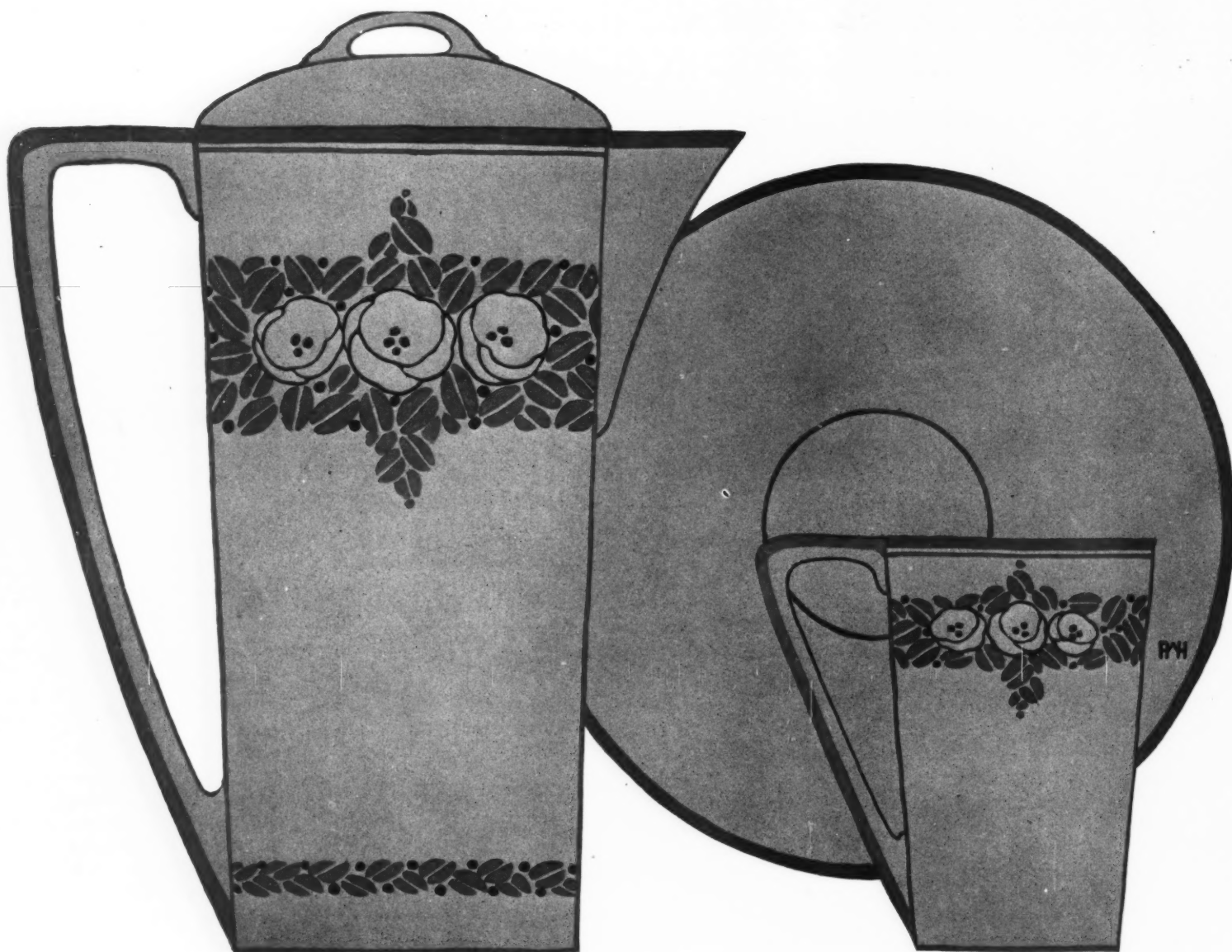
Acid etching may be done on glass, using the acid resist and the hydrofluoric acid just as we do the acid etching on china. When covered with rich Roman Gold it makes a beautiful border for goblets, or any other piece of glass where elaborate gold bands are effective.

I have had letters of inquiry regarding designs for glass decoration. Most of my designs are original, but if you look

through your *Keramic Studio* you will find many designs every month that will give you suggestions for glass designs. I now recall one of the very old *Keramic Studios* where there was a whole column of beautiful little borders, among them conventionalized ears of clover, thistle and nasturtiums; these were by Mrs. Robineau. They were very suitable for glass work.

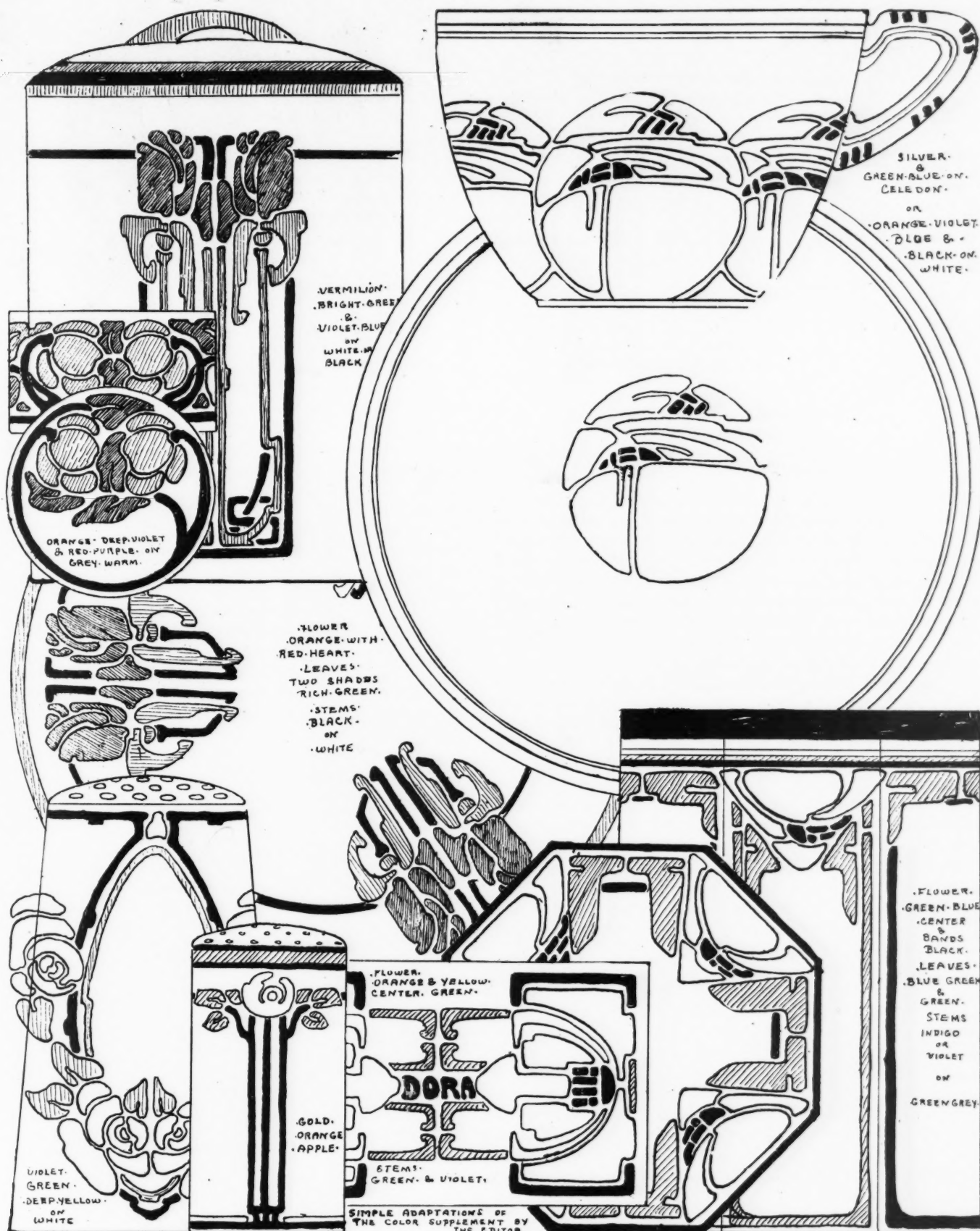
I have used many kinds of glass colors and glass gold. Glass colors will soon be on the market bottled in small vials like china colors. Meanwhile very satisfactory glass supplies are advertised in *Keramic Studio*. Teachers can procure them in bulk and bottle them to retail to pupils as I am doing. I consider firing the most difficult part of glass decorating, therefore, will devote my entire time in my next article on glass firing.

(to be continued)



CHOCOLATE POT AND CUP—ALBERT W. HECKMAN

To be done in Brown, Golden Yellow and Vermillion Red enamels. Flowers are Golden Yellow outlined with Brown. Leaves are two parts Golden Yellow and one part Stem Brown. Dots in flowers and throughout the design are of Vermillion enamel.

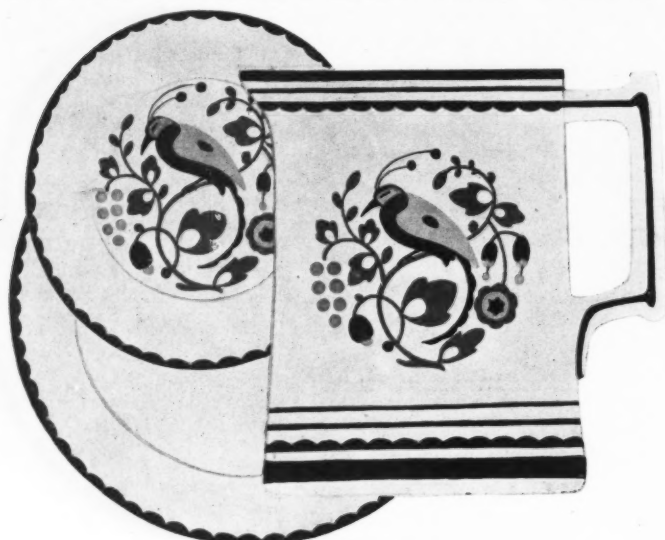


WHAT CAN BE DONE WITH THE SUPPLEMENT DESIGNS

DOROTHEA WARREN O'HARA

PAGE EDITOR

132 East 119th Street, New York City



PORRIDGE SET

Black—Old Blue Enamel hard. Dark Grey—River Green Enamel hard.
Light Grey—Dark Violet Enamel hard.

THE scarcity of good shapes to work on has made the New York china decorator look around in department store basements and in all unusual places from ten cent stores and small Japanese shops to the wonderful china houses on Fifth Avenue, where heretofore we have only thought of going to purchase expensive decorated china. In these exclusive shops we have found the lovely undecorated Wedgwood which can be had in a wide variety of the most charming colorings—dull yellow, pale blue, gray green, rose and white.

As a result of this searching, unusual and interesting things have been seen in the Exhibitions. The china decorator has been brought more in touch with the interior decorator, consequently, her viewpoint has been broadened. She is not found aimlessly doing a cup and saucer which has no relation to anything else she has.

A breakfast set of cream colored Italian peasant ware, was found at one of the department stores and decorated with a little bright enamel sprigs. The cloth and napkins were of coarse gray linen, finished with an Italian hem-stitched edge. This breakfast set when seen in the country home for which it was made, certainly possessed an air of great distinction. It was arranged in Japanese fashion, with pale yellow and violet asters in the center of the table.

The fascinating Japanese tea-sets with colored glazes are also very nice for country homes, bungalows, porch sets etc. I have just decorated a mulberry set with a simple little motif on each side of the tea-pot, creamer, sugar, cups and centers of plates and with bands on edge of plates, saucers and inside edge of cups and top and bottom of the tea-pot creamer and sugar. All handles have lines same size as bands. Only one enamel was used in decorating this set, Dark Blue enamel, soft. The napkins and tray cloth matched in color the Dark Blue enamel and the Bamboo tray was also painted the exact shade of the Dark Blue enamel. The linens have a very simple crochet edge, done with a mulberry shade of embroidery floss, "Royal Society", India, color number 213.

The English Wedgwood, which is beautiful in texture and shape, has been decorated in many interesting ways. A pale blue tea set was decorated in Manchu Blue enamel and silver, with just a little touch of Old Chinese pink enamels. The



Center ornament for Porridge Bowl

linens matched the blue enamel in color and the tray was silvered. As this ware requires rather a light fire to prevent sanding, soft enamels must be used for decorating.

The pitcher here illustrated is part of a set that may be used for berries, puddings, porridge or anything that requires cream or milk and is served in a sauce dish. The set is of common yellow kitchen ware, and was purchased in a ten cent store; even so, each piece was carefully selected. In order to avoid mistakes in making selections, I will give the dimensions: Sauce dish, six inches at top, three and one half inches at base, two inches high; plate eight inches, one inch high, shoulder one and one quarter inch. The pitcher comes only in the one size as illustrated. Hard enamels were used for decorating: Dark Violet, Old Blue and River Green. Be sure to apply thinly. The design should be made smaller to fit the bottom of the porridge dish. The same scallop band found on the pitcher, should go on the edge of porridge dish and plate. This scallop edge is the only decoration on the plates.

In doing this cheap ware, the designs must be simple and the execution spontaneous to be interesting. Never fire the cheap ware but once and then be very careful not to overfire.



Full size medallion for Porridge Set

MAUD M. MASON

218 East 59th Street, New York City

PAGE EDITOR



TEA SET

THE little tea set is planned with a black background upon which is set the brilliant colored enamel decoration. The same decoration and color scheme could be carried out on a white background also, giving a good effect and entailing much less work.

After first tracing the design, and carefully spacing the bands, paint in the background, using a square shader for the purpose, brushing it on very evenly. When dry it may be strengthened by rubbing the powder color into it. Then clean and lay the enamels, filling the spaces well up to the black edges.

In this particular pot the shoulder is almost flat, making it difficult to indicate the spacing of the bands or lines at top and bottom. The waving band of white, between the grey lines would admit of being two or three times as wide as the grey lines, and would look better for being so spaced. In the ornament the bird is blue with a yellow wing, in which are blue spots. This blue is Lavender Blue Relief Enamel. Stem and leaves are Emerald Green. Yellow wing and centres of flowers are Imperial Yellow. Flowers, Light Carmine. The grey bands are Lavender Blue and the wider white band may be green, yellow or light carmine as desired. These Mason enamels may be retouched and fired as often as necessary, by applying them in thin even tones over all the design, keeping the surfaces even and the edges neat and crisp.

♦ ♦ ♦

ON THE DECORATION OF TABLE WARE

WE craftsmen and serious students of art recognizing the tendencies of modern art, and realizing the joy expressed in its freshness and gaiety of color and virility of expression are beginning to reflect its influence in the decoration of our por-

celain, as in other handicrafts. This has lent a fresh impetus and given new life and enthusiasm in the making of beautiful table ware and other articles for useful and decorative purposes.

We, at last, begin to be convinced that use and beauty are inseparable and to think of the articles used on tables in terms of sets or as a unified whole rather than as individual pieces, and to appreciate the beauty, charm and restfulness attained by the repetition of the same or similar ornament or decoration when carried throughout a complete set. An old teapot, a bowl, a plate or other article loose in value if placed among other pieces having different decorations, and fail to convince you thoroughly of their charm. Indeed it often cries to be separated from them. On the other hand, the same decorated article repeated a number of times in a group makes a distinct and harmonious impression.

Restraint and simplicity in decoration is another and most desirable quality that we are learning to appreciate. We feel that ninety-nine per cent of our decorated wares are over-decorated, and in consequence lose in refinement, and make the same impression on our minds as an overdressed person. To return to our sets, let us endeavor to make our decoration of them consistent with their use and environment, the color scheme of the room and table linen being very important assets. The background of room should be as a frame to the picture, completing and setting forth to the best advantage the table and its accessories.

There is no reason why one with the most limited purse need be denied the joy of several different sets of porcelains and may not indulge oneself in the pleasure of variety in table decoration. Let us forget the monotony of the huge set made to serve every purpose and consisting of nine hundred and ninety-nine pieces replaced from stock patterns!

♦ ♦ ♦

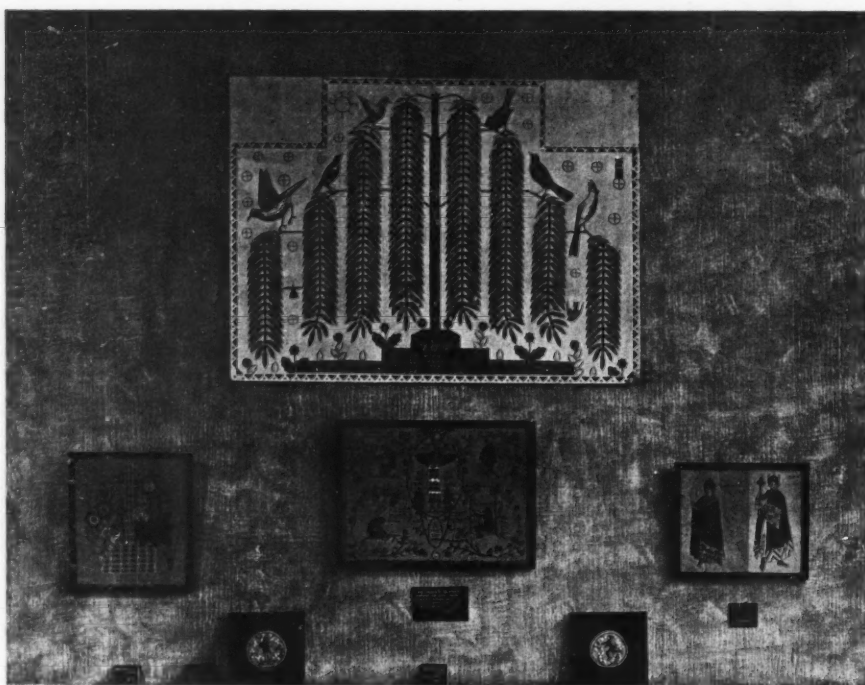
THE LITTLE GALLERY

AT the Little Gallery are to be found some most interesting soft glazed Italian bowls. They are very stunning, decorated either in enamels or lustres. They vary in size from 12 to 18 inches in diameter, and are of a soft greyish white glaze, having very much the quality of some of the most beautiful old Italian pieces.

Special attention is paid to the arrangement of the porcelains in these galleries, its surroundings suggesting their use. For instance, a mirror black coffee service is shown on a bright red lacquer tray, partly covered by a very lacy doily. The flower decoration, with this set, was brilliant red nasturtiums in a jar of the same black lustre, the ensemble giving a very charming effect. They are also showing a very delightful lusted glass. A very handsome lamp, 15 inches high, is shown by Mrs. Elizabeth Mason, and Mrs. Vanderhoff. The



Full sized motifs.



Embroideries of Mr. and Mrs. Armfield, N. S. C.

lamp is toned a deep greyish yellow (neutral yellow) with a very full decoration in copper lustre over this background. The design is especially satisfactory, emphasizing the line of the jar and having a good rhythmic pattern. It is quiet in tone and in excellent taste and is completed by an old gold silk shade.

♦ ♦ ♦

NATIONAL SOCIETY OF CRAFTSMEN

INTEREST in embroideries and other branches of needlecraft is steadily reviving, and great progress has been made in recent years in the artistic development of this most beautiful craft. This type of craftsmanship is most delightfully exemplified in the work of Mr. and Mrs. Armfield, whose beautiful embroideries compose the special exhibition now on at the National Society of Craftsmen. The work is a far cry indeed from the realistically colored roses and other floral exuberances we used to be familiar with on our table linens. The embroideries, in which both the old and modern have happily been combined, are most imaginative in design and delightful in color and evidence a very full and rich knowledge of art in its broadest sense. Such work is sure to prove a source of inspiration to the student of design. The accompanying photograph will give an excellent idea of the character of the work.

♦ ♦ ♦

TWIN CITY CERAMIC CLUB

The Twin City Ceramic Club gave its first formal luncheon November 1st at which time Mr. Maurice I. Flagg, President Minnesota State Art Society and Editor and publisher of *The Minnesotan* spoke on Ceramic Art, its relation to the home.

The Club has prepared an interesting program for the coming year, besides the regular business meetings, a special feature of which will be a question box. The Club has arranged for a series of luncheons at which times local artists will speak on Art topics. These topics have been selected with a view of stirring the decorators out of their accustomed mental ruts in which all specialized work is apt to land us.

The Club is planning its Annual December exhibit which will be held from December 2d to 6th. They will also take part in the local exhibit in November under the auspices of the Minneapolis School of Art. Last year the Club made a most creditable showing at this exhibit winning much commendation and honors.

PROGRAM

- Sept. 6th—Informal meeting in the Art Galleries at the State Fair. Picnic supper.
- Oct. 4th—Business meeting.
- Nov. 1st—Luncheon. Talk by Maurice I. Flagg. "*Keramic Art*, its relation to the home."
- Dec. 2d to 9th—Annual Exhibition and Sale. Special feature Bowl Competition. (Outside Jury.)
- Dec. 13th—Business meeting. Reports and settlement.
- Jan. 10th—Luncheon. St. Paul. Talk by Miss Julia Gauthier. "*Art*, its relation to life."
- Feb. 7th—Luncheon. Minneapolis Art Institute. Talk by Miss Mary M. Cheney. "*Decorative Art*, its relation to Fine Art."
- March 7th—Luncheon. Talk by Dr. Owre. *Cloisonne*.
- April 6th—Gathering at the T. B. Walker Gallery. Talk by Mr. Walker.
- May 5th—Annual Election of Officers. Followed by a Frolic.



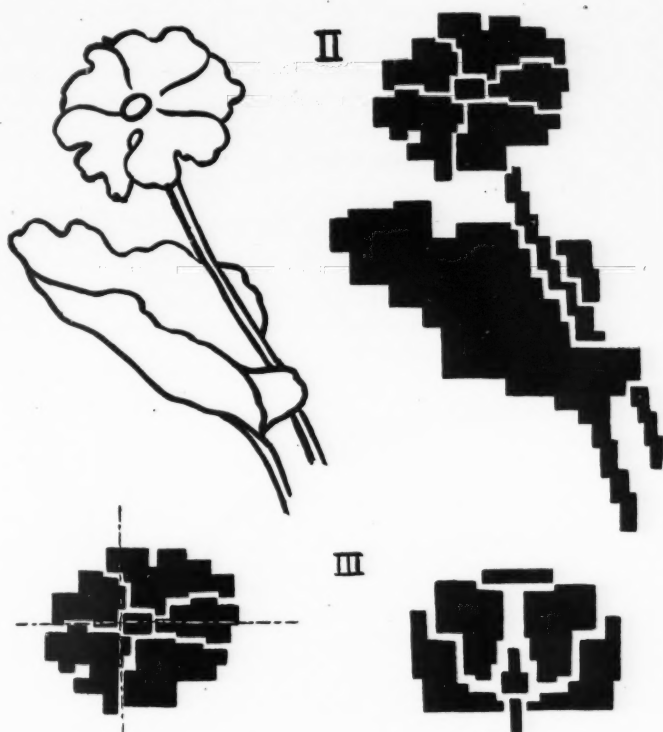
See Various Steps in Motif Development (Page 117)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.

VARIOUS STEPS IN MOTIF DEVELOPMENT

MOTIFS ARE POINTS OF DEPARTURE FOR THE DESIGNER

MOTIFS may be figure, animal or vegetable, and may be either naturalistic, conventional or abstract. The naturalistic motif has its origin in nature and is used when naturalism is desired without special regard to the material, use or medium in which it is to be developed. The conventional motif may have its source in nature but it is so developed in form, color and arrangement, that it is consistent with the use, material and medium in which it is developed.



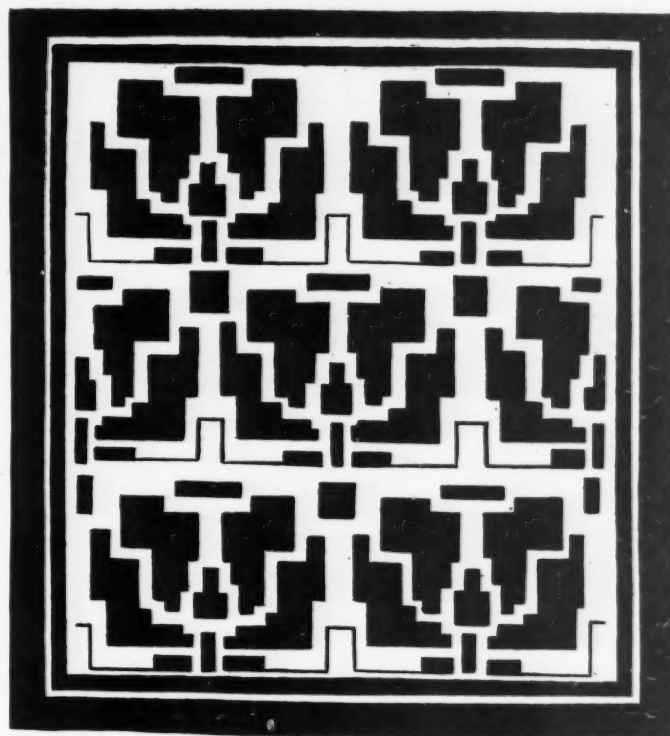
CONVENTIONALIZATION

Conventionalization is the term given to the process by means of which a natural motif is changed to fit use, material and limitations of technique. There are all degrees of conventionalization from pure naturalism to pure abstraction.

Step No. 1 is natural motif from the primrose.

Step No. 2 is an adaptation to cross section paper of the line tracing.

Step No. 3 is a by-symmetry or a balanced motif secured from step No. 1, choosing the part most interesting.



Step No. 4 is unit 3 used with application of principles of design: rhythm, balance, symmetry, subordination, and harmony.

Step No. 5 is confined to horizontal and perpendicular lines.

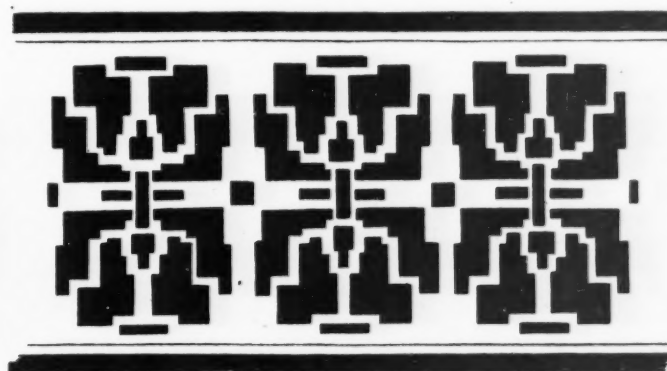
The different degrees of abstractions are determined by the use, the material, and medium.

A SUGGESTED PROBLEM

1. Select simple interesting flower specimens.
2. Reduce same to simple silhouette or outline.
3. Separate parts of motif, using both suggested and arbitrary divisions. (Suggested divisions in nature).
4. Secure balanced unit from part selected, using a mirror to see balance.
5. Reproduce 4 in border form.
6. Reproduce 4 in surface form.
7. Adapt border to particular form for purposes of decoration.

Additional applications and methods will be continued in January issue.

IV



BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

LESSON IN DRY DUSTING

TRACE in the design according to instructions given in the November magazine. Be sure that the lines are grey and narrow, grey lines are even more necessary for this work than for the gold. If not grey enough take a square inch of fine emery cloth or double 0 sand paper and rub lightly over the heavy parts, care must be taken not to rub the line off entirely.

Instead of painting the color on as it was in former years, the spaces are oiled and the dry color brushed over the oil, thus obtaining a much better quality of color.

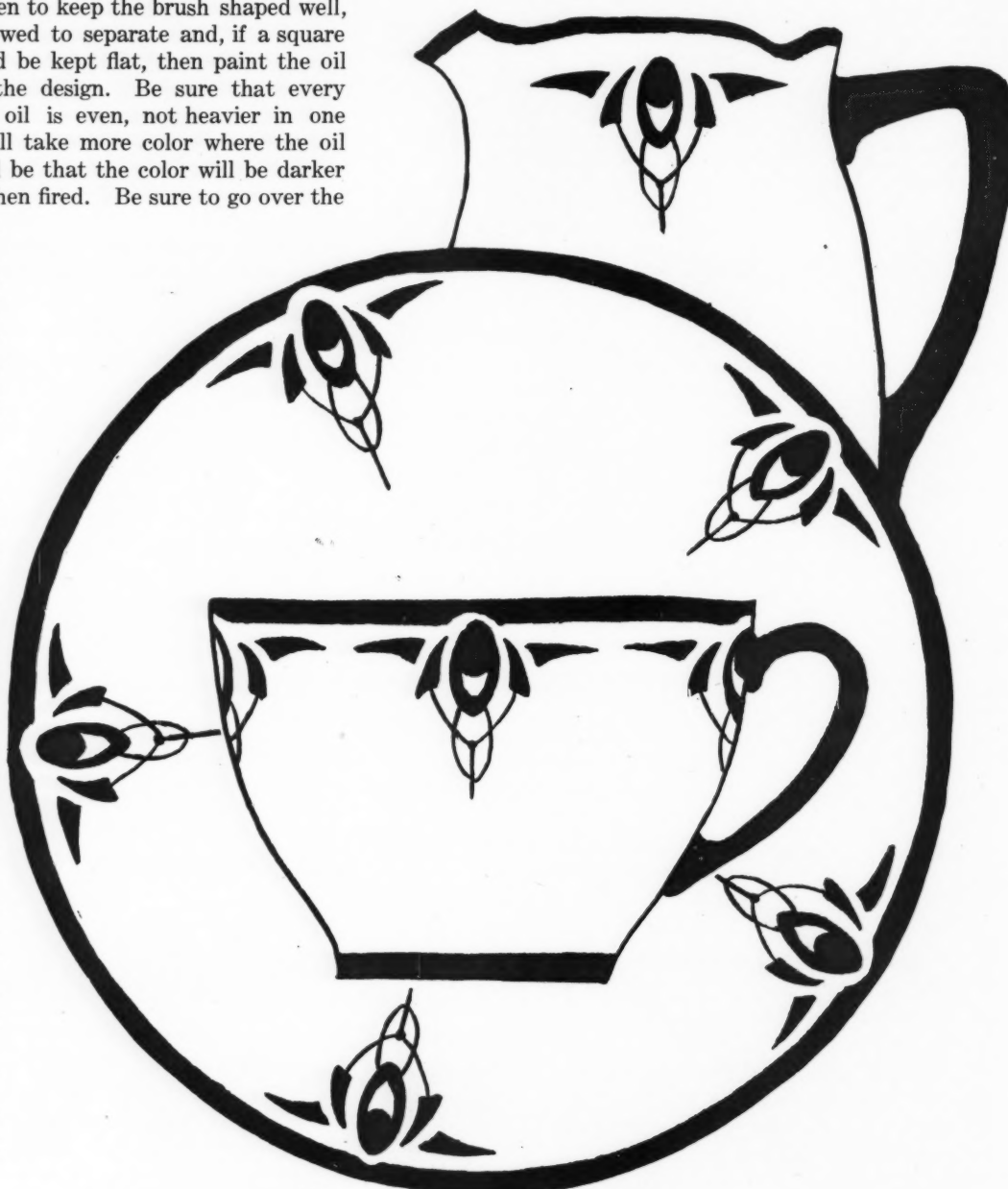
"Special Oil for Dusting" is used. For the design use a No. 4 pointed shader and for bands and larger surfaces a No. 5 square shader. Dip the brush in the oil and work the brush lightly on the palette until nearly all the oil is worked out; while doing this care should be taken to keep the brush shaped well, the hairs should not be allowed to separate and, if a square brush is being used, it should be kept flat, then paint the oil over the darkest tones of the design. Be sure that every spot is covered and that the oil is even, not heavier in one place than another, or it will take more color where the oil is heavier and the result will be that the color will be darker in some places than others when fired. Be sure to go over the lines, for the ink lines will fire away and then you will find that you have ragged edges. While putting on the oil hold the china so the light reflects on the place where you are working and in this way you can see that the oil is being applied evenly and that no places are missed.

Almost all beginners have a tendency to apply the oil too heavily, it should not look thick and oily when finished, you should hardly be able to see that oil has been applied. If it looks too oily some of the oil can be removed by padding, (see article "A Suggestion", the November magazine.) The oil should be touched lightly with the pad and then the hand drawn back instead of pressing the pad against the oil. Pounce evenly, do not pounce in one spot five or six times and then go to the next spot but touch each spot once or twice and then go to the next until you have been round and if it still looks too heavy repeat the process, in this way one spot will not be spotted more than another.

Put the dry powder color on a piece of glazed paper or a piece of china, newspaper or any other soft paper is apt to rough up and leave particles of the paper in the color. For the dark tone use two parts Water Blue and one part Pearl Grey. To obtain this proportion put out as much of the blue as you think necessary and divide it into two equal piles, then put out a pile of the Pearl Grey the size of one of the blue piles; mix well together with a palette knife, crushing out all lumps.

Drop a palette knife full of the dry powder color over the oil and then take a new No. 8 square shader and brush the color over the oil with a very light touch, the brush must not touch the oil but just brush the color over it, continue to brush the color on until the oil will no longer take any. The color should look dry and not moist. When all the oil is covered, take a sharp pointed orange stick and scratch off all the color that may have gone over the line and straighten lines wherever necessary. Then oil the grey space in the design and dust with four parts Coffee Brown and one part Yellow Red.

Oil handles and grey bands and dust with four parts Pearl Grey, one part Dark Grey and one half-part Water Blue.



BREAKFAST SET—M. A. YOUNG JOHN

After straightening all edges brush Ivory Glaze over the entire surface, this will pick up all the loose particles of color. Be sure that every bit of color is cleaned from any part where it does not belong and then it is ready for firing. It requires a medium heat. If after firing the colors are not even, mix some color with painting medium, match the color as best you can, the mixture used for dusting cannot always be used for this, and paint over the lighter places until all color is the same, this should not be necessary after one has had some experience with dusting, for you will be able to oil so that all color will come out with an even tone. If edges are ragged touch in the color with a pointed brush, being careful to put the color only where it is needed and do not run over the painted edges or they will become darker than the rest of the color.

ANSWERS TO CORRESPONDENTS

I. H. N.—How can a piece of lustre be corrected which comes out uneven? I have a vase done in lustre and gold. The background is a yellow Pearl Lustre which came out lighter in spots, after covering these spots the second time they came out in more greenish spots and leave the background uneven. Can one cover the whole background with a lustre which would not show the spots?

2. You say in your last number that ivory can be decorated with water colors, will this be washable or will the gum arabic make it so?

3. Should Green Bronze Gold be burnished?

1. The lustre can be taken off with acid, it comes off very easily. Take a little piece of cotton wrapped securely on the end of a brush handle, dip it in "A China Eraser" and rub over the lustre and hold it under running water just as soon as the lustre is removed to prevent the acid from affecting the design. Or the lustre may be gone over with a darker lustre if it will not interfere with the coloring of your design. Dark Green Lustre would work successfully.

2. No, the water color would not be washable.

3. Green Bronze does not burnish bright but it is best to burnish it a little.

W. B. H.—I would like directions for painting china so that it will look underfired or without a glaze. I want to paint a landscape scene on a vase and I do not know how to get that effect?

Special colors are used for that effect called Matt Colors and they are dry dusted on by painting the oil on and dusting the dry color over the oil the same as you do any other color.

NOTES

The Art Alliance of America, 45 E. 42d St., New York, has been established in 1914 as a clearing house between artist and consumer. It gives assistance, information and advice, places orders and makes sales, supplies teachers, etc. Any struggling artist desiring to go to New York can safely apply to the Art Alliance for information and advice.

Alice M. Brown of Minneapolis, who has been teaching for The Coover Studios in various eastern cities, including Williams Art Importing Studio in Toronto, M. T. Wynne's New York, and Helen J. Zweibel's Studio, has started on her return trip to Chicago. She will be in Chicago and Milwaukee during December and January.



VASE—K. E. CHERRY

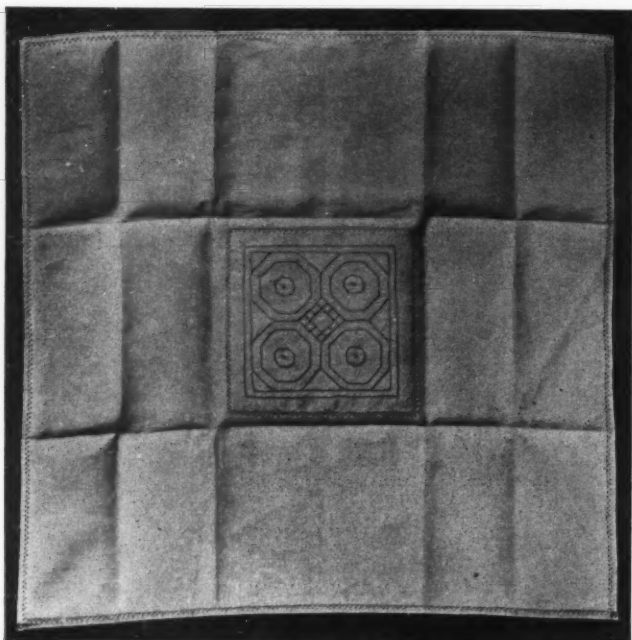
SKETCH in design with India ink. Paint leaves with Yellow Green, Apple Green and Lemon Yellow. The pink is Rose and Blood Red, then put White Gold back of design, and fire. Then paint in background with Apple Green and Yellow. Go over design with same colors used in first firing. Go over the gold again.

THE LINEN PAGE.

JETTA EHLERS

PAGE EDITOR

18 East Kinney Street, Newark, N. J.



A "NEW IDEA" NAPKIN

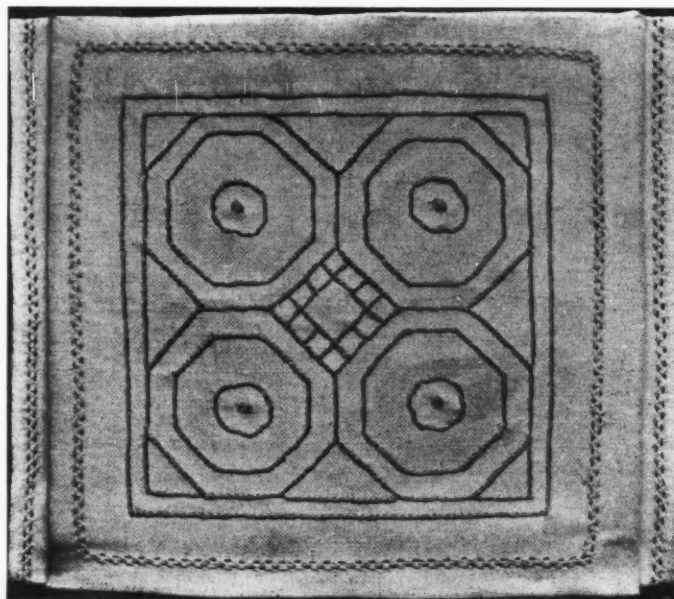
MANY are interested in the subject of table linens, but have found it difficult to get in touch with the work that is being done in the art centers in the big cities. It is not the purpose of this new department to run a sort of "fancy work" page, but rather by means of suggestions and designs, to be helpful to those who are working along this line, as many ceramists are doing at the present time. Completed work will be shown, designs and color schemes given, as well as information about materials. The editor of this page would welcome suggestions from readers who are interested. Perhaps, who knows, it may prove as helpful as "the lady from Philadelphia" did to the Peterkin family.

One of the foundation rules of good design is that of the principle of sub-ordination. One must have a "center of interest" and any other ornamentation must not be of equal interest, but subordinate to it. Even the humble napkin may be considered a problem in space division. Treated as such, we have a thing which has distinction and individuality. One of the chief aims of our work is to get away from the hackneyed and ordinary manner in which these things have for so long a time been treated. We avoid hem-stitching for one thing, not that it is bad, but because it is so commonplace. Beside that, it is laborious, and that is another one of the things we are avoiding. We are reaching out for the thing which has beauty with simplicity, so that the making of it is a joy and not a hopeless task. Somewhat out of the beaten track is the treatment of the napkin illustrated on this page. In this arrangement the design, as may be seen, occupies the center of the napkin, and is attractive both before and after it is unfolded. If you will look through the back numbers of *Keramic Studio* you will find many designs which could be applied in this way. Choose only the simplest ones, otherwise you will have an overdone, overdecorated thing. By observing the illustration you will discover that the principle of sub-ordination has been adhered to, and that even in the folding

of the napkin there is a feeling of pattern. The motif is an adaptation of a bit of Coptic ornament, and is full of suggestion for the ceramist. One of the octagonal figures would work out well, used as a rosette, with bands nicely spaced. It would be charming carried out in blue and white, or blue and grey.

Blue linen with the design worked in grey or oyster-white thread, would make a very pleasing combination. The illustration is of white linen with the embroidery carried out in a soft grey. It is seventeen inches square, but was cut a half inch larger. This allows for the very narrow hem which is the first step in the making. Measure the material carefully, drawing a thread to cut by, so it will be a perfectly true square. In hemming use very fine thread, number one hundred was used for this, and a very fine needle. The interesting finish to the hem is in fagot stitch, which is also used to outline the square in the center. This is very similar to punch work. No threads are drawn, and the work is done with a very large round eyed fagot needle. A great deal of this stitch is seen in the foreign needlework, notably the lovely Italian linens. It is very simple and is quickly done. The material used for this piece is the "Old Bleach" linen, which is one of the most satisfactory weaves we have. This is a beautiful round thread Irish linen, which comes in various widths and qualities, ranging from eighteen inches at seventy cents a yard, up to ninety inches wide at three dollars and a quarter. Of course any price quotations are subject to change, on account of conditions abroad. This linen has a lovely even weave, and where it is necessary to draw threads, it may be done with little effort. This is the linen one may see yard upon yard of, spread on the dewy grass of the Emerald Isle, to bleach. It is soft to the touch, and has sufficient body to be practical for table use. One would not choose a hard and wiry texture for this purpose, nor one too thin and light in weight. Having completed the hem, pin the piece smoothly on the drawing board or table. Measure accurately to get exact center, and then trace the design, using impression paper under the tracing paper, just as one would transfer a design to china. The embroidery is done in stem stitch, sometimes called outline stitch, the stitches very close together giving a cord like effect.

Another lovely weave many are not so familiar with is the Spanish linen. It is a much finer thread and tighter in texture than the "Old Bleach." This comes in both the pure white and ivory. The price of the sixty-seven inch width, is one dollar

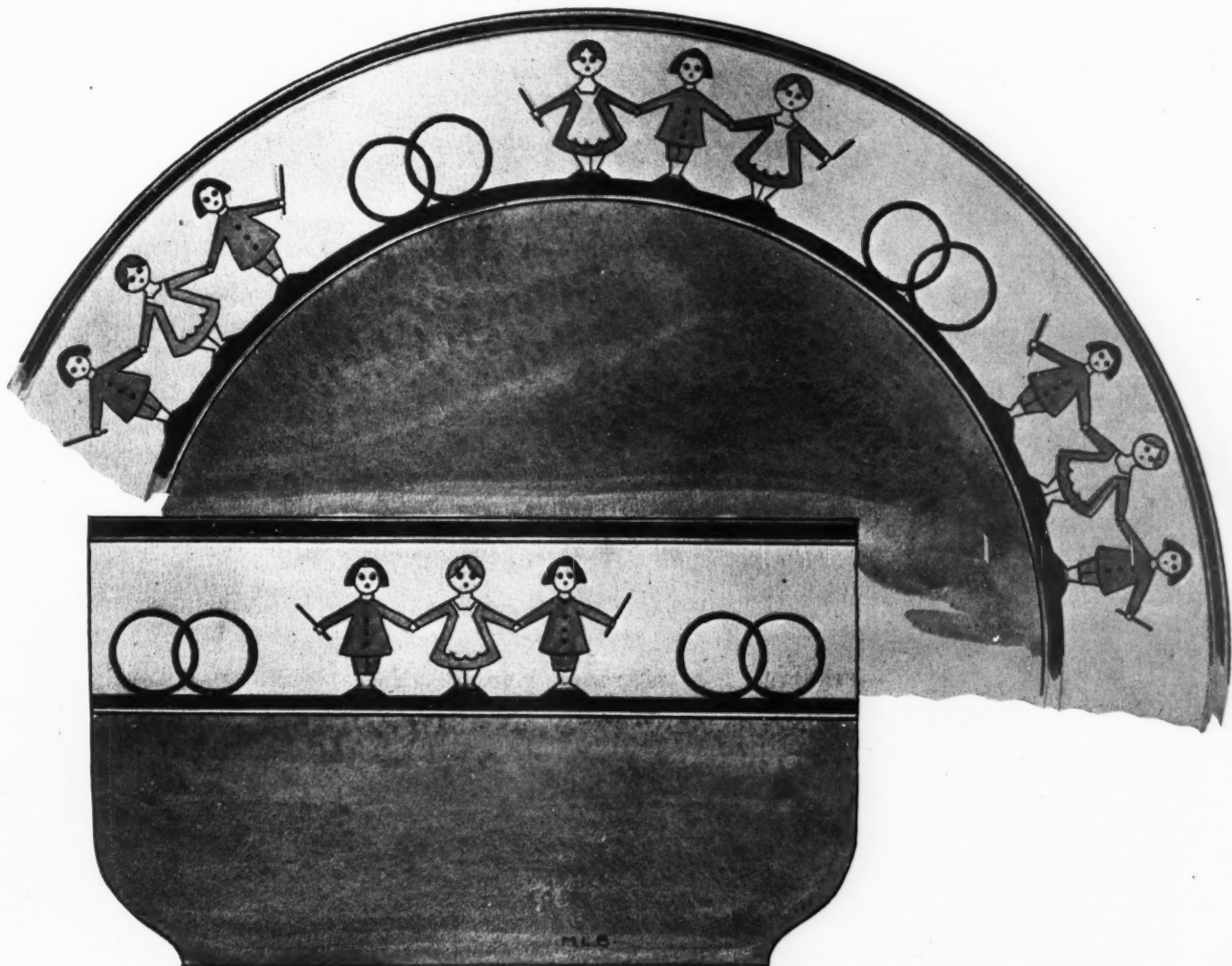


and a half per yard. This is very beautiful used in connection with filet crochet. In the colored linens very beautiful ones may be found in the dress goods. A very good plan is to use a lighter shade for the napkins than is used for either cloth or runner. Most interesting combinations are worked out in this way.

The question arises with many as to the practical side of the use of colored fabrics for the table. Colors that are beautiful before they are laundered, come out, alas, looking anything but beautiful. Sometimes colors may be set before laundering by soaking them for a time in a solution of salt and water. Another way is to boil the colored linens, so that any color to be lost, is largely done so at the start before making up. Much care must be used in making up sets in color. Be very sure before you go ahead with your work. Much disappointment may be averted by a little fore-thought. Try to plan some uncommon ways in which the design may be applied. Plan the folding with the same thought in mind. One very pleasing way for a small napkin is to fold in half; next fold across in thirds. This will form a rectangle. In this, nicely spaced above the hem, place your motif. This may be a filet square, a letter or monogram, or a bit of cross stitch or other embroidery. There is a fancy for a very small napkin for afternoon

tea, and this plan makes a very attractive set for that purpose. Do not be afraid to experiment. Try very simple things to begin with.

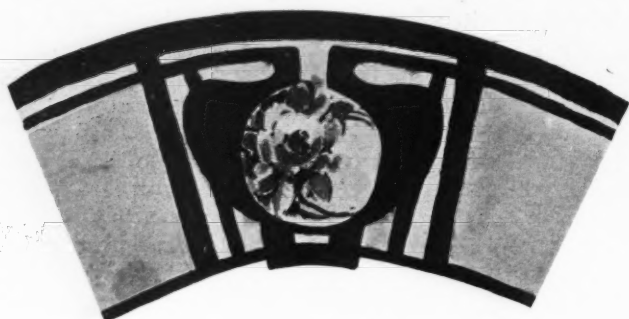
An excellent plan is to start a "sampler," adding new and interesting stitches as one comes across them. This will be a very great help in the future planning of things, as at a glance one may see the various stitches and be better able to choose the suitable one. So much of the romance of home making and house keeping has to do with the linen chest. Women of many lands and many climes have, from time immemorial, gathered each her store of linen with housewifely pride. In imagination one can see far back in the past the happy bride-to-be, busy with wheel and loom preparing her dower of fine linen, weaving into its fabric many a dream, as she sat with foot on treadle. Perhaps some of the dreams have clung to its warp and woof, and that is why to-day it gives out so much charm. Although linen has manifold uses in the home, perhaps there is no place its beauties are more appreciated than for table use. And so it comes about that this subject of table linens is so closely related to our work as china decorators, that we cannot afford to ignore it, if our aim is to have a truly artistic and harmonious whole.



CHILD'S SET—MARY L. BRIGHAM

(Treatment page 122)

WALTER K. TITZE - - - - - PAGE EDITOR
210 Fuller Avenue, St. Paul, Minn.



TEA PLATE

WHY I APPROVE OF SEMI-NATURALISTIC DECORATION

"Yes we love the conventional work, but we cannot sell it"

YOU will hear this remark from 99 out of every hundred of the teachers and decorators who depend upon the decoration of china for a living.

A great many will say "But there is no art in the naturalistic or semi-naturalistic." Have such persons in their possession, a naturalistic piece of Fry's, Aulich's, or Bischoff's beautiful naturalistic? Well if you have and do not admire it, there are plenty of the so called inartistic who would pay well for just that piece.

Now do not mistake my meaning; I am a great lover of the conventional, all the different styles of it from the dainty pattern to the most elaborate, so called loud designs, but we have no right to say that the conventional is the only kind of work, that the naturalistic (in its place) or the semi-naturalistic are not art. We who admire the conventional can not force the buying public into buying it if they choose to continue to love the floral or fruit designs. But we can bring them to enjoy and want the conventional by giving them the link which connects the naturalistic and the conventional, semi-conventional or semi-naturalistic.

A dinner is formal and so must the china be formal. Gold and white or silver and white with a dash of color are formal, this we all admit; but how dead is such a table unless we have something with more color than potatoes or pie. Let us use

as a center piece a bowl of fruit or flowers and see how it brings life to the table.

The breakfast, luncheon, tea or bedtime meal are not formal, and for such occasions, what is more beautiful than china with a touch of the naturalistic. I do not mean the entire plate to be covered with the naturalistic, for this would make it vulgar, but introduce here and there a spray or medallion of roses, with bands, gold motives, etc., and see how much more your guests are going to enjoy their tea, etc.

Next month I am going to start a series of short talks on my lady's informal china.

TEA SET DESIGN

TRACE design in carefully. After this is done, outline carefully with India ink. (The stick India ink is best). Outlining in India ink is very important, for when a mistake is made it can be rubbed off with turpentine without hurting the outline. India ink outlines fire off china.

First Fire—All dark bands and motives are painted in with Fry's Aztec Blue added, and allowed to stand about five minutes, then dusted with the same color, or one can apply Fry's special tinting oil, or Cherry's dusting medium, padding it even allowing it to stand about ten minutes then dry dusting on the Aztec Blue. Flower motive is painted in with any standard pink for the roses and the leaves in Violet, Warm Grey and Apple Green, with dark touches of Violet and Brown Green in darkest parts.

Second Fire—Oil and dust entire creamer, teapot or plate with Fry's Grey Yellow. Wipe out flower motive and touch up where strength is needed.

CHILD'S SET (Page 121)

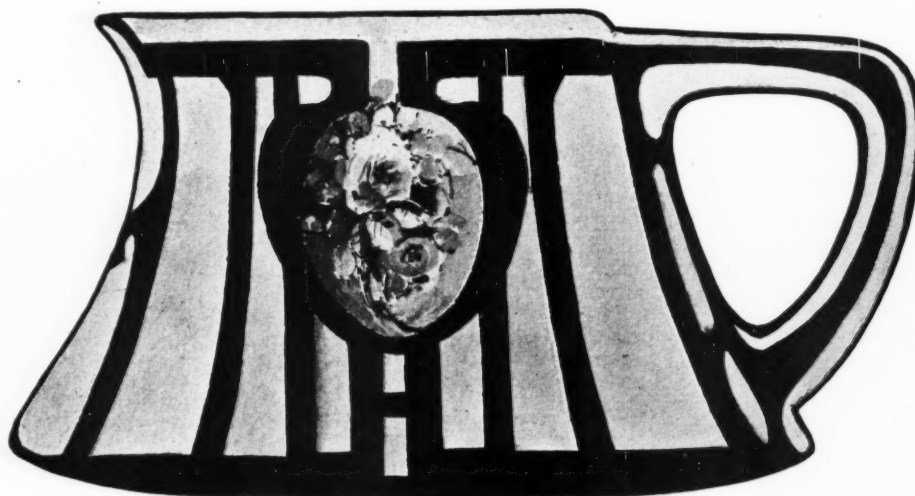
Mary L. Brigham

THE outline, fine bands and boy's hair are Black, also the eyes and buttons. The heavy bands and two circles are oiled and dusted with Dark Blue for Dusting. The children's clothing is oiled and dusted with Grey Blue. Aprons with Yellow for Dusting and the wider band at edge of plate with Coffee Brown.

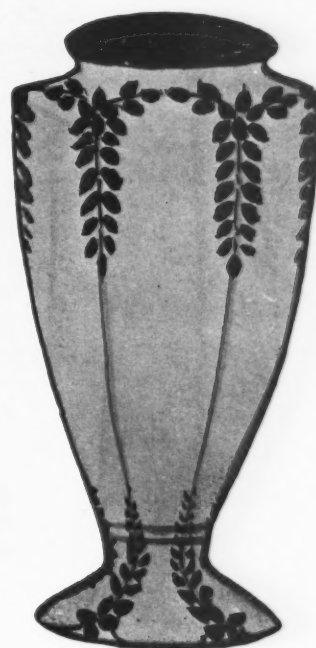
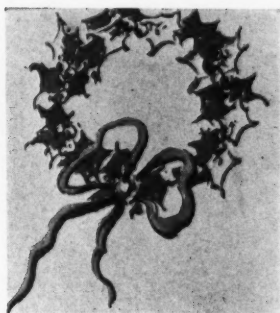
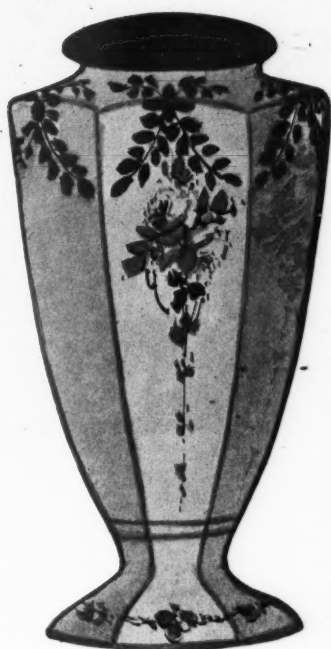
Second Fire—Oil center of plate and lower part of bowl and dust with 1 part Dove Grey, 1 part Ivory Glaze. Paint a thin wash of Dark Grey and a little Albert Yellow in the band back of figures.



TEA POT



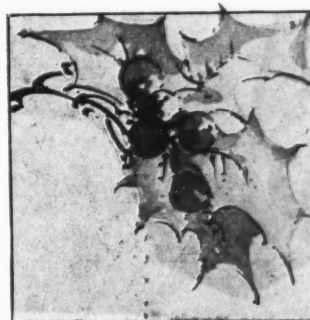
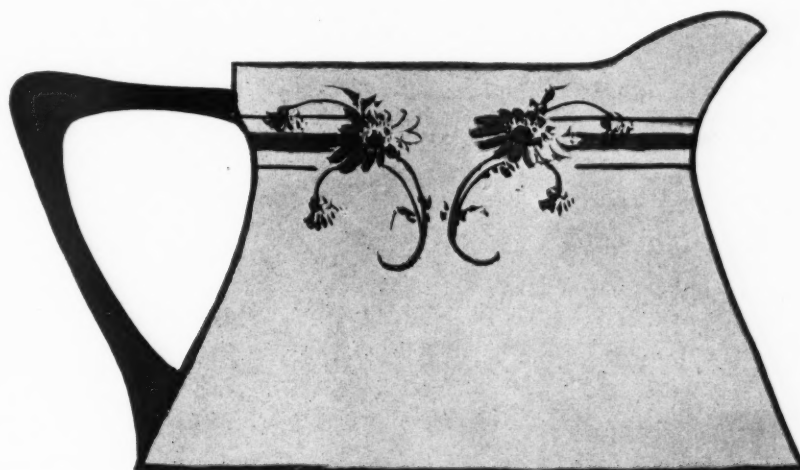
CREAMER AND SUGAR



SALTS AND PEPPERS

Mrs. F. C. McGaughey

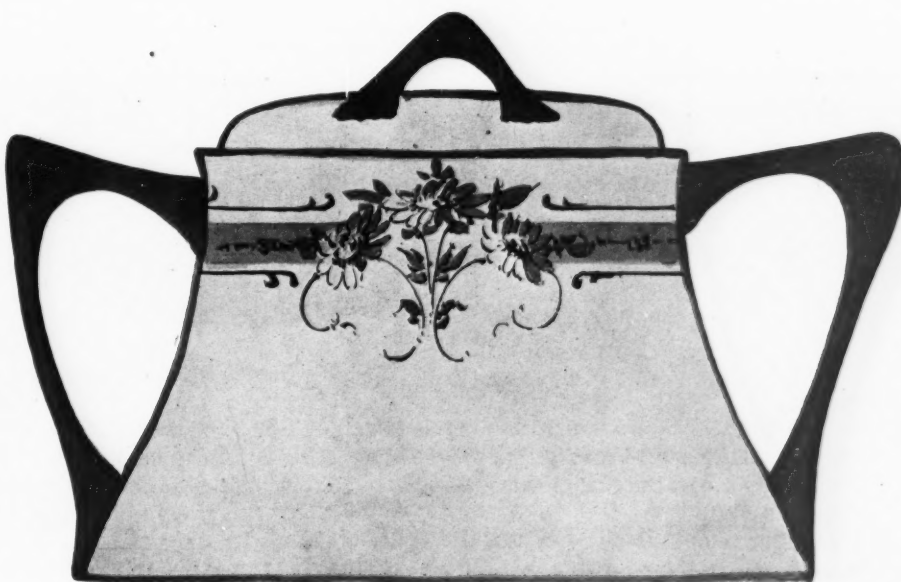
PAIN panels Ivory Yellow, roses Yellow with bright centers of Yellow Brown and Yellow Red. Small leaf designs done in Gold. Background may be Ivory or Mother of Pearl Lustre or left white, and design done in Gold.



SUGAR AND CREAMER

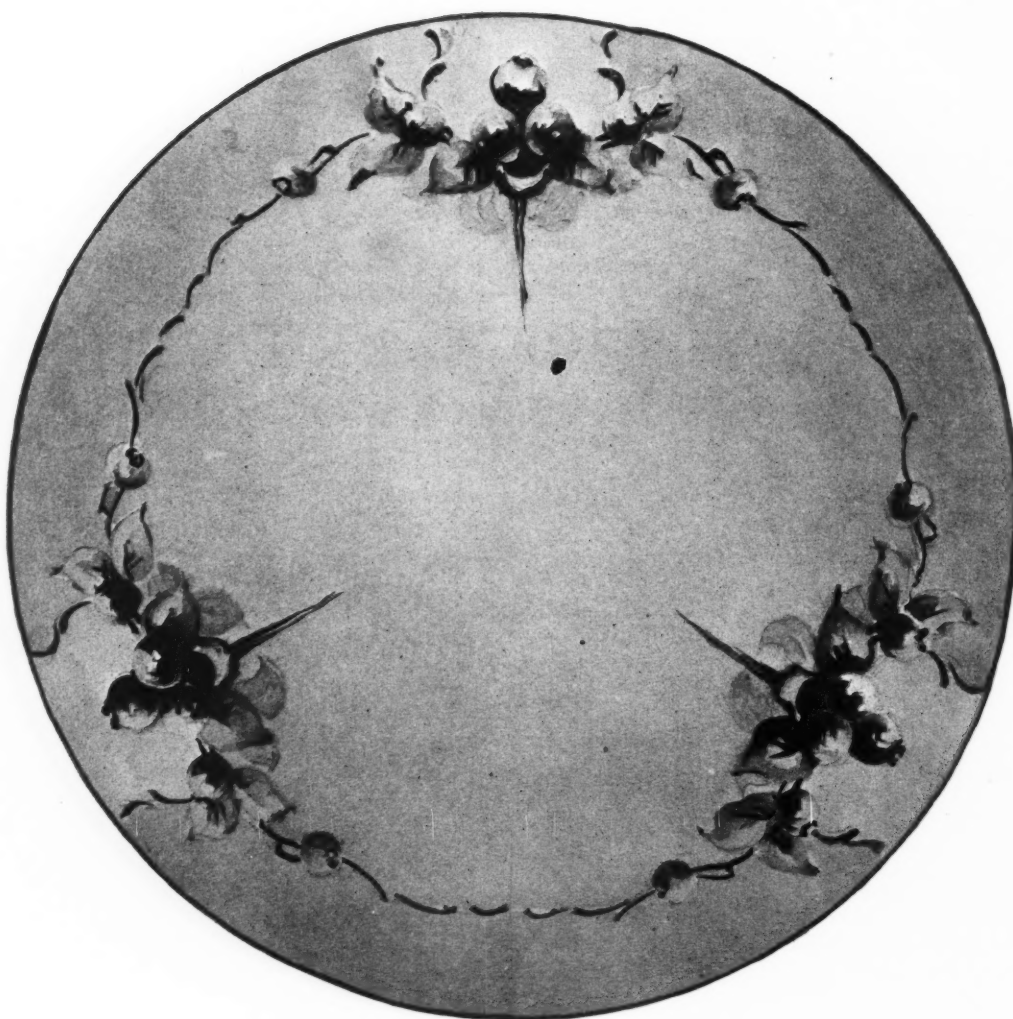
Mrs. F. C. McGaughey

Background is Ivory. Wide bands are Violet No. 2, narrow lines are Gold. Small asters are painted in Banding Blue Violet No. 2 and touch of Deep Violet. Centers Yellow and Yellow Brown. Stamens Gold. Retouch same colors.





FULL SIZE SECTION



BERRY SET—JEANNE M. STEWART

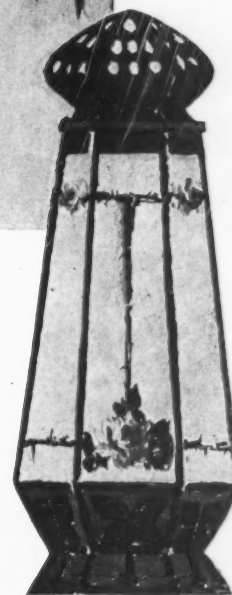
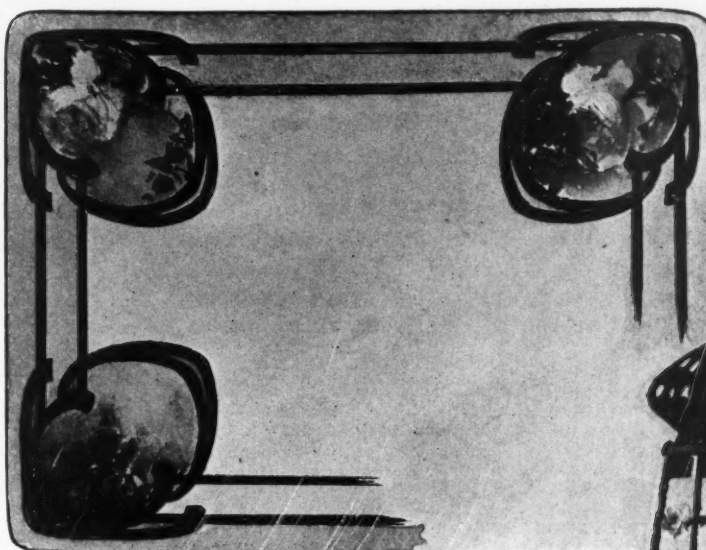
The colors used in this design are Ruby Purple, Banding Blue, Yellow Green, Brown Green, Shading Green, Ivory Yellow and Stewart's Blackberry. A very thin tone of Blackberry is padded on outer band. Inside this Ivory Yellow is used. Grey greens may be preferred in tints of background. In this case Yellow Green and Grey are used.

MAY E. REYNOLDS - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.

ROSE CANDLESTICK, AND POWDER BOX

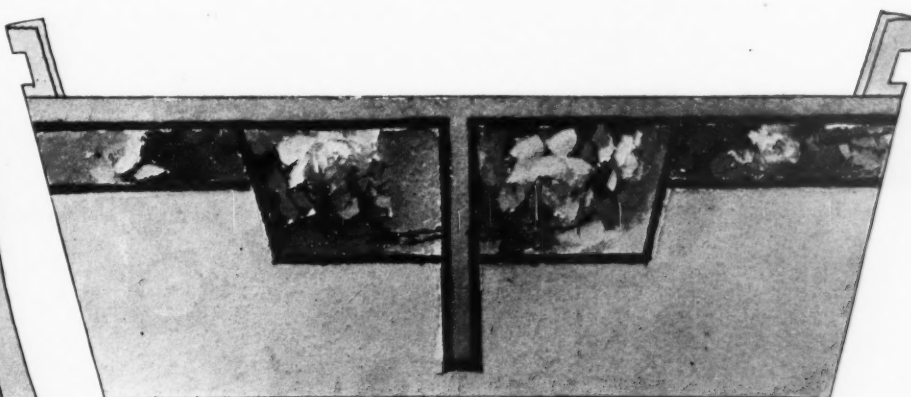
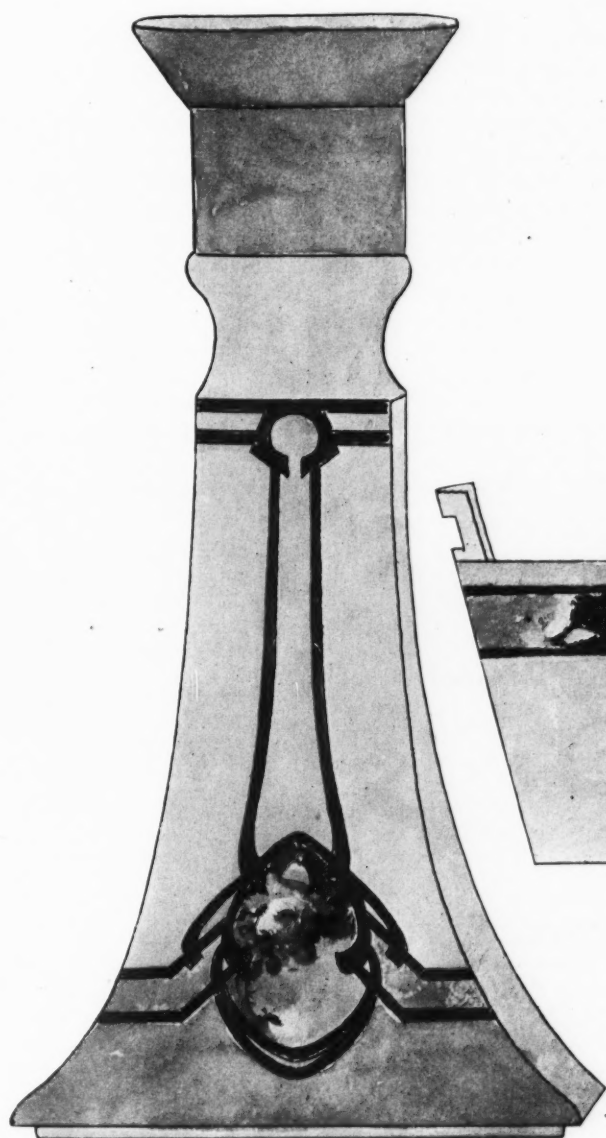
FIRST Fire—Outline and fill in design with Green Gold, paint roses with faint wash of Rose, and Albert Yellow, leaves Apple Green, darker leaves, Moss and Brown Green.

Second Fire—Retouch gold if necessary, top band Apple Green three parts, one part Grey Glaze, retouch roses light wash of Peach Blossom, darker touches in leaves Brown Green and Violet. Band at base French Grey.



SALT AND PEPPER

Roman Gold design, dusted tint two parts Lavender Glaze, one part French Grey, one-fourth part Shading Green. Roses in light wash of Rose, leaves Apple and Brown Green.



BUTTER TUB

First Fire—Outline and fill in design in Roman Gold, band one part Apple Green, two parts Grey Glaze dusted. Roses light wash of Rose, leaves Apple Green and Violet.

Second Fire—Retouch Roses with thin wash of Peach Blossom, leaves Brown Green, touch up gold if necessary.

CONVENTIONAL DESIGNS (Supplement)

Florence Milton McCarthy

LONG ROSE PANEL

OUTLINE may be omitted but if preferred, use Black and Dark Grey. The green tone is oiled and dusted with 4 parts Water Lily Green and $\frac{1}{2}$ part Yellow Green and Violet. Stems are Mode dusted on heavily. Dark tone in flowers is 1 part Blood Red and 2 Pearl Grey. The light red is 1 Carnation and 1 Ivory Glaze. The red will probably fire out as it is hard to get a good red with dusting but it can be painted over the second time to get the required color and still have the quality of dusting.

BLUE TRIANGLE DESIGN

The blue is Grey Blue dusted on and the orange spots are Yellow Brown.

CIRCULAR DESIGN

Blue is Water Blue and the pink is 1 part Cameo and 1 part Peach Blossom

LAVENDAR OBLONG

Oil and dust with 2 parts Violet No. 2 and 3 parts Pearl Grey.

BLUE SQUARE

Oil and dust with Glaze for Blue and a little Deep Blue Green.

UPPER RIGHT HAND CORNER

Stems are dusted with 1 Dark Grey, 2 Pearl Grey, $\frac{1}{2}$ Violet. Green is 3 Water Lily Green and 1 Yellow Green. Pink is 2 Peach Blossom and 1 Cameo.

NARROW ROSE BORDER

The blue is 1 part Water Blue, 1 Ivory Glaze and $\frac{1}{2}$ Violet. The green is 2 Water Lily Green and $\frac{1}{2}$ Yellow Green. The orange tone is Yellow Brown and a little Yellow Red. Light background is 1 Grey Yellow, 1 Yellow Brown, 3 Ivory Glaze. Dark background is 2 Pearl Grey, 1 Yellow Brown, 1 Dark Grey.

LARGE SQUARE OF YELLOW ROSES

The brown stems are 2 Pearl Grey, 1 Dark Grey, 1 Dark Brown or Auburn Brown. The green tone is 1 Water Lily Green and $\frac{1}{2}$ Yellow Green. The outside grey band is Dark Grey and a little Violet. The yellow is 1 Albert Yellow and 1 Ivory Glaze.

Border at bottom of page is same as the large square except for the roses, for this use Deep Ivory and a little Yellow Red.



PLATE BORDERS (Page 127)

Ida Nowels Cochran

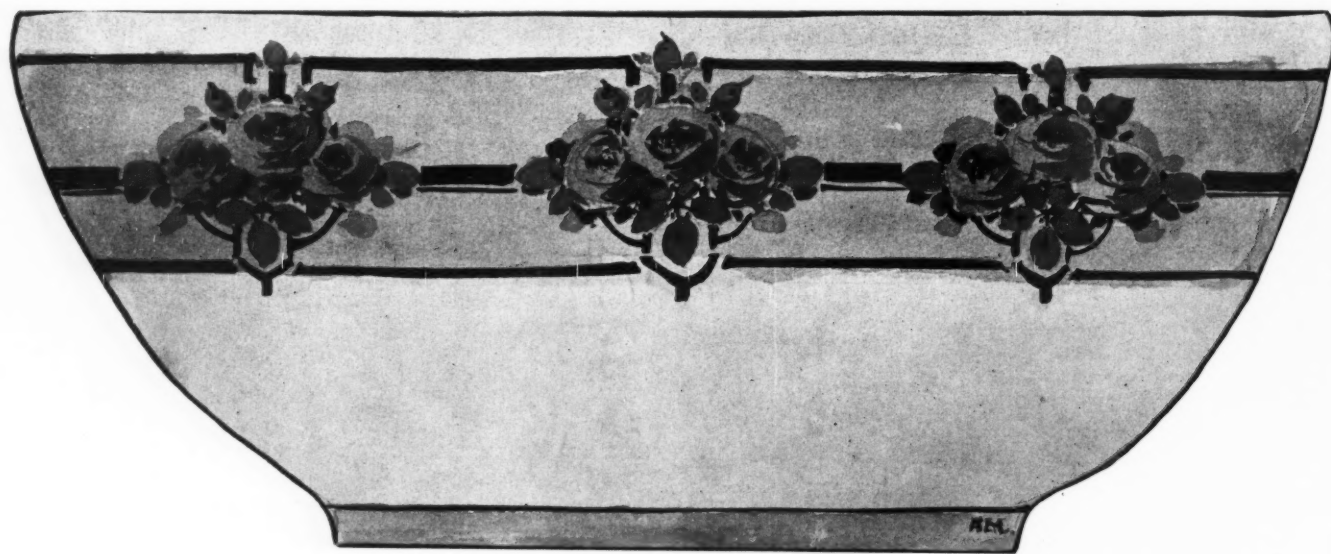
NO. 1.—Violets are painted in Red Violet No. 2 and Blue Violet No. 2. Centers are Lemon Yellow with touches of Yellow Red. Stems and background shadows are Yellow Green, Brown Green and Dark Green. Outer band and lines, combination of the two violets.

No. 2.—Roses painted in Violet and Grey Green for shadows. centers, Lemon Yellow and Yellow Red. Leaves in Yellow-Green, Brown Green, Dark Green, Grey Green and Violet. Background and large panels Grey Green. Lines and band on edge of plate Grey Green with touch of Brown Green and Empire Green. Stems Brown Green and Auburn Brown.

No. 3.—Forget-me-nots and background in Baby Blue, Deep Blue Green, Copenhagen Blue and Peach Blossom. Centers of flowers Lemon Yellow. Leaves and stems Yellow Green, Brown Green, Empire Green and Deep Blue Green. Lines Deep Blue Green. Band at edge of plate Baby Blue.

No. 4.—Roses in Yellow Lemon, Yellow Brown and Brown Green for shadows. Centers Yellow Red. Leaves Yellow Green, Brown Green and Auburn Brown. Stems Auburn Brown. Background Lemon Yellow and Yellow Brown. Background in Panels Yellow Brown. Lines and edge Auburn Brown.

No. 5.—Roses painted with Aulich's Rosa and shaded with touch of Brown Green. Leaves Yellow Green, Empire Green, Dark Green and Copenhagen Blue. Large panels Copenhagen Blue and Copenhagen Grey in equal proportions. Edge of plate and lines the same only a little heavier.



BOWL, ROSE PANELS—ADELINE MORE

First Fire—Oil light bands and dust with glaze for Green. Clean spaces for flowers and gold and paint in roses with Yellow for Painting and Yellow Brown with a touch of Yellow Brown Green. Use Green Gold and fire.

Second Fire—Touchup flowers with same colors and go over gold.

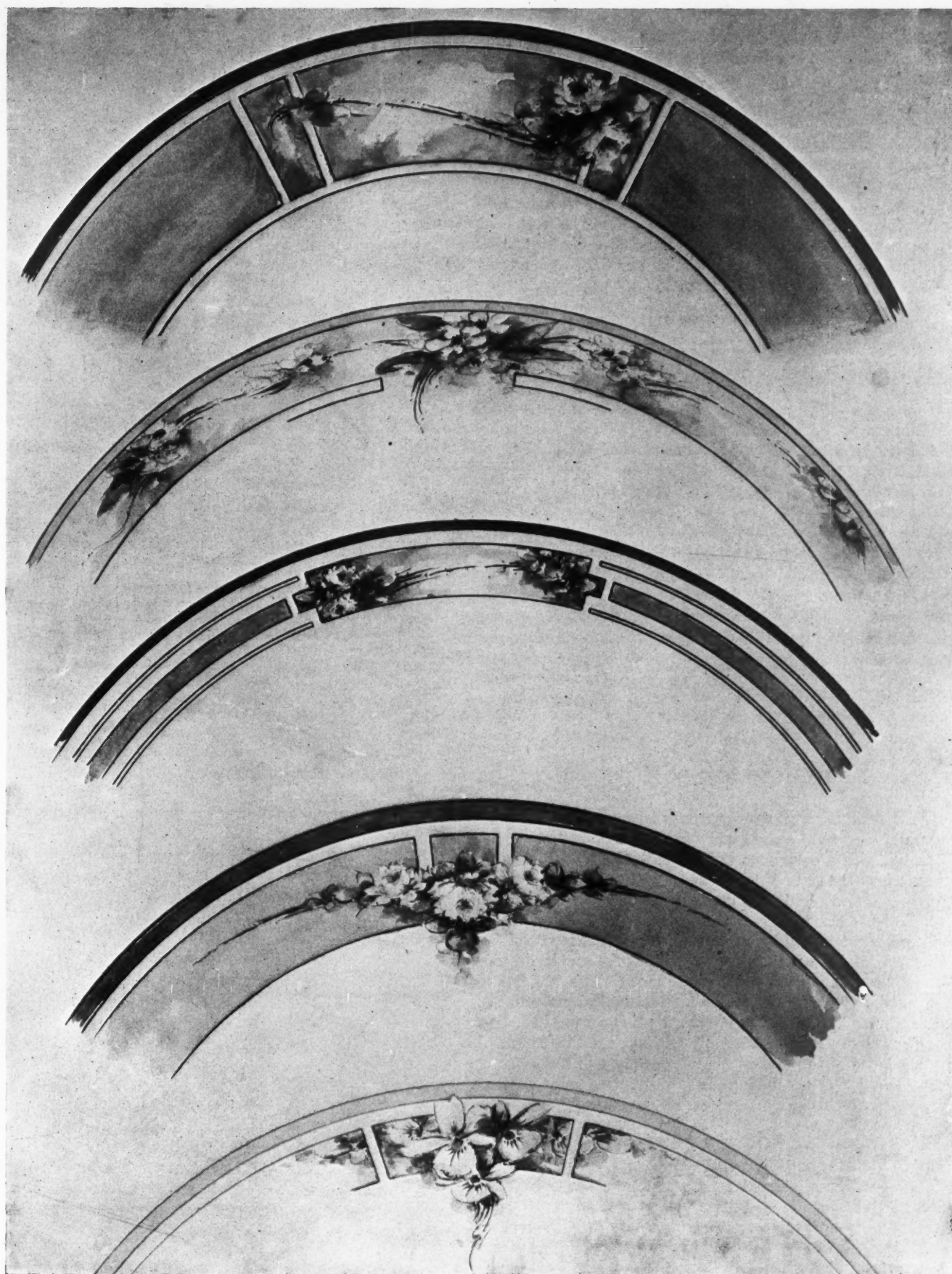


PLATE BORDERS—IDA NOWELS COCHRAN

(Treatment page 126)

AT THE SIGN OF THE BRUSH AND PALETTE

(Continued from page 106)

difference between civilization and culture." He also proposes clearing up the water-front of Plymouth—a sore need, as all who have visited the quaint old town will remember. Mr. Cram's art city would not be erected at Plymouth, but along the banks of the Charles River.

William M. Chase, the veteran artist, died at his New York residence October 25th. Mr. Chase while most celebrated as a portrait painter, won considerable notice with his still-life studies. The Corcoran Art Gallery is said once to have paid him \$2000 for the picture of a fish lying on a plate. Mr. Chase was born in Franklin, Ind., studied in Munich, at one time painted in England where he made the acquaintance of Whistler and Sargent, but most of his work was done in the United States.

THE BOOK SHELF

The Binding of Books, by Herbert P. Horne, (E. P. Dutton and Co. New York) \$1.25, deals with the book-binder's crafts, and early Italian, French and English bindings.

Old Glass and How to Collect It. By J. Sidney Lewis. (J. B. Lippincott Co., Philadelphia) \$3.00. Gives the history of the art of glass making with accounts and pictures of early English, Irish, Bristol, and eighteenth century glass. A joy to the collector.

The Quest of the Quaint. By Virginia Robie. (Little Brown and Co. Boston) \$2.00. Contains interesting text and pictures of old glass, china, pictures, furniture, etc.

Jacobean Furniture. By Helen Churchill Candee. (Frederick A. Stokes Co. New York) \$1.25. Both an instructive and interesting little book describing and picturing styles of walnut and oak furniture of the Jacobean period.

Helen Churchill Candee

MEDALLIONS AND BORDERS

Esther A. Coster

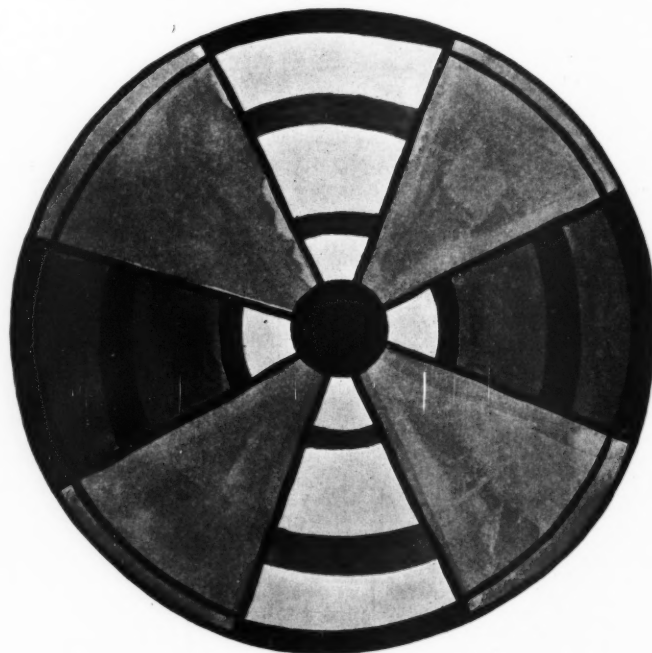
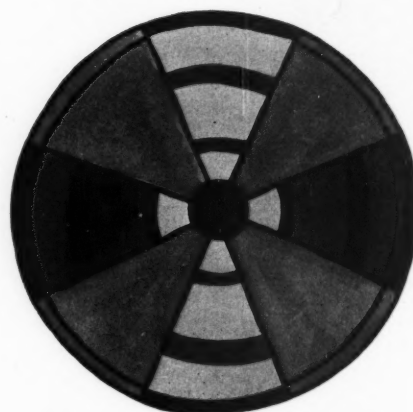
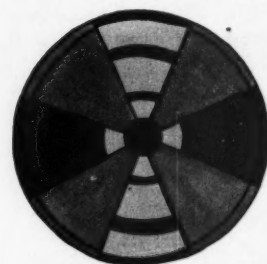
THESE designs are planned to be placed on the colored wares that come in so great variety, or on china previously tinted with a color harmonizing with the furnishings of the room where the china is to be used. Use rather dull tones, and keep the effect light as a background for the decoration. For the designs use enamels, dusted color or flat color painted freely. Have the work freehand as much as possible to avoid the hard mechanical appearance. Slight variations in drawing do no harm, and, if the spirit of the motif is kept, the freedom of handling is more desirable than mechanical perfection.

In applying the medallions without an enclosing line, be sure that the outer shape is strongly felt, as deviating from it, by having parts of the design vary in outline, will nullify the effect. Select the colors having the same relative value as the grays in the sketch, black representing the darkest tone, not necessarily dark color.

AMERICAN INDIAN (SHOSHONE) MOTIF

First Fire—Tint entire surface with a light Neutral Grey. Second Fire—Lightest value, leave the ground color. Medium value, light blue, using Deep Blue Green or similar color. Dark value, wide bands Blood Red. Narrow bands Empire Green. Darkest value, dark blue, using Banding Blue with just a touch of Black or any rich dark blue. Black outlines, edges and handles may be added, if desired. Suitable for plates, bowls or other circular pieces.

(To be continued)



AMERICAN INDIAN (SHOSHONE) MOTIF